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HOLIDAY MOVIE MASSACRE

'Django Unchained' and 10 more new flicks **P23**

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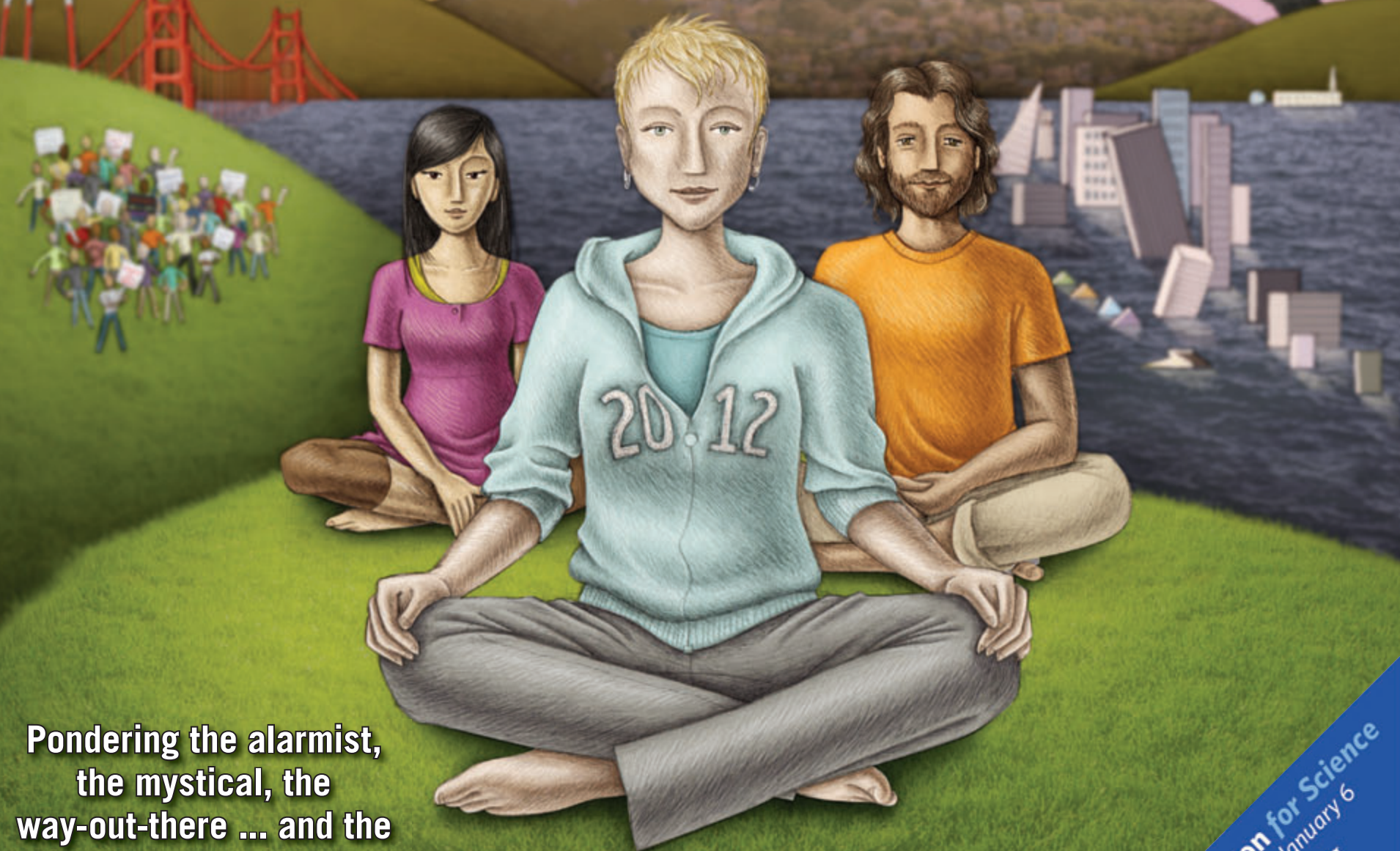
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GUARDIAN ILLUSTRATION
BY BETSY LYON

IT'S THE END OF THE WORLD AS WE KNOW IT



Pondering the alarmist,
the mystical, the
way-out-there ... and the
surprisingly hopeful sides
of Dec. 21, 2012

by Steven T. Jones **PAGE 9**

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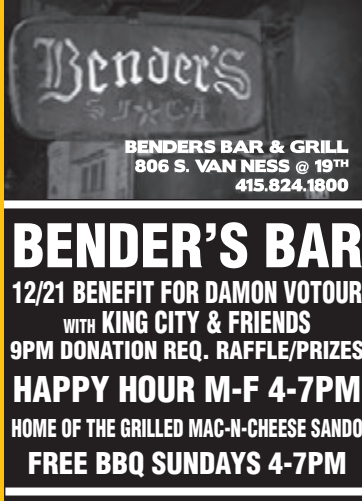
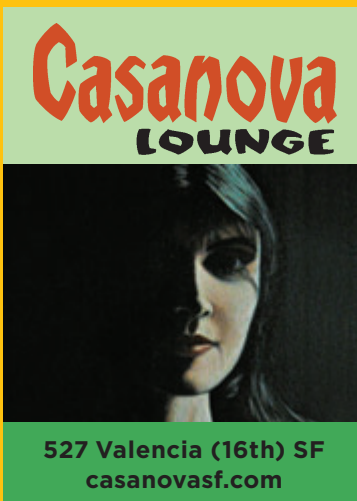
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GUARDIAN INTELLIGENCE

What you need to know



GARBAGE POLITICS

Recology, San Francisco's garbage monopoly, waited until it had defeated a June ballot measure threatening its lucrative no-bid city contract to ask for an overdue rate hike, but now the request is in, and if it's approved, your garbage rates will go up an average of 23.5 percent. That's not a huge amount of money (\$6.50 a month for a single-family home) and it's going to be collected differently: You'll now have to pay not just for the black landfill-bound garbage can but for composting and recycling.

There will no doubt be opposition to the rate increase and Recology might have to trim it back a bit — but that could be the least of the company's problems. There's a former employee named Brian McVeigh who has filed a lawsuit alleging that the company defrauded the state of California by overcharging in the recycling buy-back program. And our sources tell us that the office of City Attorney Dennis Herrera is also investigating the situation and might join in the fraud claim. Herrera's spokesperson, Matt Dorsey, said he can't confirm or deny that the city attorney is investigating the case, but Herrera's got quite a record of success in public-interest suits against corporations. If he gets involved, Recology will be instantly on the defensive in a very high-stakes, and very public legal battle — right in the middle of the rate-hike case. Recology spokesperson Eric Potashner told us that the Attorney General's Office investigated the same claims and found nothing "and we believe the city will come to the same conclusion." | GETTY IMAGES PHOTO BY JUSTIN SULLIVAN

DOGGIE DEATH WATCH

The saga of Charlie the dog hasn't quite taken on the national profile of the nudity ban, but it's getting close — and some folks at City Hall are getting nervous. Charlie, of course, is the American Staffordshire Terrier (aka pit bull) that chased and bit a police horse at Crissy Field and has been sentenced to death for the crime. Sadly, lots of dogs (many of them pit bulls who are considered unadoptable) are euthanized every year in this city, but Charlie has a giant fan club. More than 100,000 people from around the world have signed a petition demanding clemency; phone lines at the City Attorney's Office and Animal Control and Welfare have been clogged. A judge has put off euthanasia until the end of December, which only gives Charlie's legion of supporters more time to generate press. Let's face it: If the execution date goes forward, there will be TV trucks lined up all over, a doggie-death countdown, animal-rights protests — basically, a clusterfuck that will make the City of St. Francis look horrible.



In other words, if they kill the dog, it's going to be a public-relations disaster. You can bet a lot of city officials would love to find a compromise that makes this all go away.

THE SHOW NEVER STOPS

Santigold (pictured, center) kept the crowd dancing, even after she left the stage Dec. 12 at Oakland's Fox Theater. For more Live Shots, see SFBG.com/Noise.

GUARDIAN PHOTO BY CHARLES RUSSO



LUNCHES THAT DON'T MAKE YOU PUKE

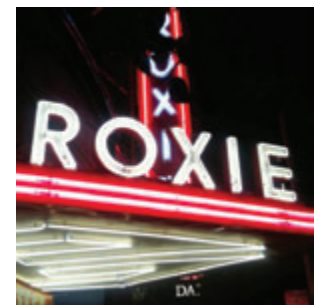
For years, San Francisco school lunches have been shipped in, frozen, from a vendor in Illinois, then warmed up and served to hungry kids — who often reject the fare as tasteless, and, sometimes, well, fucking gross. Now there's a chance to switch over to a fresh, locally prepared alternative. But it hasn't been easy. SFUSD officials awarded the bid for school lunches to Oakland's Revolutionary Foods, which promises

healthy, appetizing meals delivered daily — but the current (losing) vendor, Preferred Meals Systems, Inc., filed a protest, and forced the Board of Education to take it off the agenda for final approval last week. But the district has done its due diligence quickly, responded to (and apparently dismissed) the protest, and put the item back for Dec. 17. Now 58,000 students are just four votes away from lunches that look and taste like lunches.



GO, ROXIE!

Congratulations to the Roxie Theater (www.roxie.com), which recently met its \$60,000 Kickstarter goal, spurred on by a lively campaign featuring video clips in support of the 103-year-old theater, now operating as a nonprofit. As John Waters said in his testimonial, "Where else can you see obscure midnight classics, dirty cult movies, insane underground movies, impenetrable foreign films (my favorite!), and noise music festivals that any parent would hate — all inside a real movie theater?" According to the Kickstarter page, the funds will "help provide digital conversion services (to supplement, but not replace, our beloved



35mm and 16mm equipment), the design and implementation of a new website, and a contribution towards a long-term capital reserve to ensure the theater's future." Help celebrate by sneaking away from your Christmas festivities to check out *Citadel*, a creepy Irish import opening Dec. 21. | PHOTO BY LEYINK/Flickr(CC)



A SPORE IS BORN

An official description has finally been published for a psychedelic mushroom that hippies have been hunting in Golden Gate Park for years. *Psilocybe allenii* is a light brown 'shroom that gets sticky when moist and was photographed as far back as 1976 in the park. Says Bernal Heights resident and SF Psychedelic Society lecturer Allen Rockefeller, who authored the peer-reviewed academic paper describing the spore, "This species has been eaten by many psilocybin mushroom enthusiasts and they say it's one of the strongest mushrooms known."

IS THIS REALLY NEWSWORTHY?

Stephanie Ashley is a graduate of UC Santa Cruz, a former president of the Harvey Milk Club, former program director for the St. James Infirmary and an accomplished and experienced political activist. She just landed a new job as an aide to Sup. David Campos — and what do the headlines in our local blogs play up? The fact that six years ago she worked at the Lusty Lady. "David Campos aide is a former Lusty Lady dancer," proclaimed sfist (which otherwise had a fair article). "Lusty activist is new Campos aide," said Mission Local (linked at sfgate). Yeah, those kind of headlines sell stories, we get it — but Ashley's long list of accomplishments would seem to be more newsworthy and significant than her one-time employment with the (very cool) worker-owned peep show.

| GUARDIAN PHOTO BY CAITLIN DONOHUE



OUR DOG IN THE RACE

"A little exposure of our winning wiener doesn't hurt anybody," says Sabrina Seiden, co-owner of Bay Area wiener-dog race champ Sammy Davis. Davis took top prize among the dachshunds at the Wienerschnitzel Wiener regional races at the Warriors game on November 24th, and will head to San Diego to rep the Bay at the national showdown at the Hunger Bowl on December 30th. The secret to Sammy's success? His beloved ball, which is always waiting for him at the finish line.



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Wilbur Storey, statement of the aims
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EDITORIALS

THE MUNI VS. HOUSING CLASH CONT>>

I consider many of these transportation advocates friends and acquaintances whom I have known and worked with for years. But rather than seeing themselves as part of a greater social justice movement rooted in the communities who are most affected, some of these advocates have become increasingly narrow in their scope, single-minded in their pursuit of funding for bike lanes and bulbouts, as well as rapid transit projects serving downtown commuters.

Real-world politics requires that activists, organizers, and policy advocates be flexible and willing to figure out how to work with others very unlike themselves. Recently an organization I work for was able to work in a broad coalition, convened by the mayor, to develop and campaign for a Housing Trust Fund to create a permanent source of funding for affordable housing, as a direct response to the State of California taking away the city's housing budget when it dis-

solved the redevelopment agencies. We walked into the room knowing that we would have to make tough decisions, and have to take those back to our allies in the progressive movement.

But we also walked in with non-negotiables. We were not going to entertain any attempt at weakening rent control by tying the Housing Trust Fund to lifting the condo conversion lottery. We would not support a set-aside without increasing city revenue to support not just our housing trust fund but also critical health and social services. We do not screw over our broader movement for pure self-interest.

We stand at a crossroads, and we could very well end up with two different transportation advocacy communities, both talking about the same thing, but with very little to say to each other. As the old mineworker's song used to say, it's time to decide: "Which side are you on?" **SFBG**

Fernando Martí works at the San Francisco Information Clearinghouse



THE HIGH-POWERED BUSHMASTER AR-15 SEMI-AUTOMATIC RIFLE AND AMMUNITION AP PHOTO BY TED S. WARREN

WEAPONS OF MASS DESTRUCTION CONT>>

hunting to carry 30 rounds at a time. And if you think that your assault weapon is going to protect you when the black helicopters of the United Nations Storm Troopers arrive to force us into a World Government, you're seriously delusional.

No: People buy these guns because they think it's cool to have massive firepower. It's fun shooting off a whole lot of rounds at a target. It's also cool to have a car that goes 240

miles an hour and runs with open heads, and it's fun to drive it drunk on city streets at high speeds. But we have decided as a society that we don't think the potentially lethal impacts on others make it worth allowing those sorts of fun.

I get it — we're not going to become Canada (too bad) or Western Europe. Americans like guns. Fine. We're not going to eliminate standing armies all over the world, either. But we can stop the spread of weapons of mass destruction. Or at least we could try. **SFBG**

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! THE MAYOR'S BIG DUCKS

When then-Sup. Chris Daly created Question Time — a Charter Amendment mandating that the mayor come before the supervisors once a month and answer questions — he envisioned a brisk, freewheeling exchange of information. Instead, Mayor Ed Lee and Board President David Chiu crafted working rules that have turned it into a farce. The questions are submitted in writing, in advance; the mayor reads off pre-prepared answers. There is no chance for follow-up.

And when reporters try to get the mayor to say anything more, he ducks.

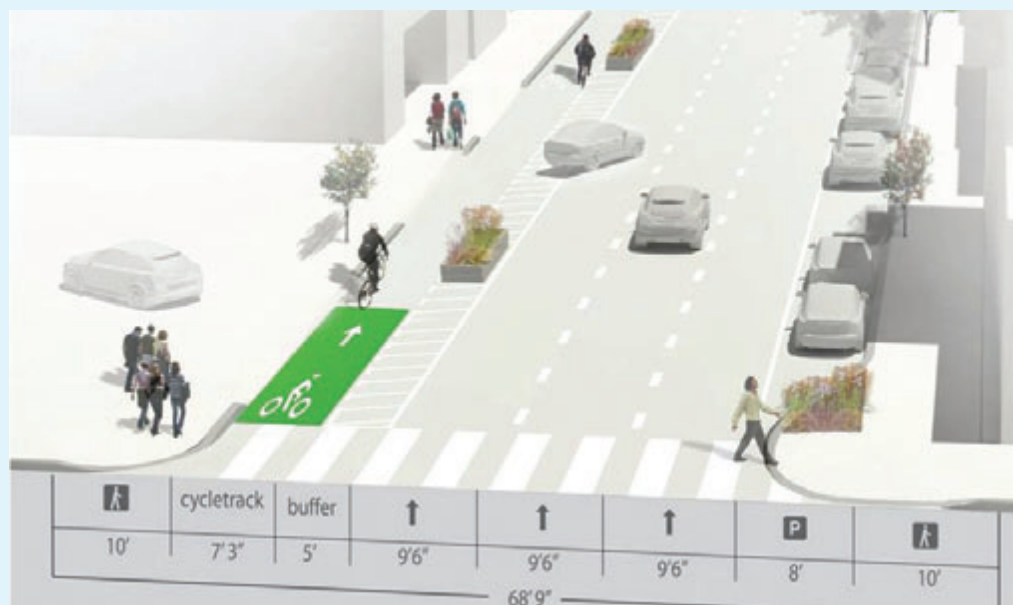
Take the board meeting of Dec. 12.

Sup John Avalos had an excellent question, one that ought to be spurring debate all over the city and that should be at the heart of any rational economic development policy.

Avalos quoted his constituent, comedian Nato Green, who wondered what the city is doing to diversify its economy beyond “the highly paid finance or tech jobs and their low wage servants,” noting that City Economist Ted Egan also recently asked that question in a report calling for “a more balanced distribution of job opportunities.”

So Avalos asked: “What is your plan to create living wage jobs in local-serving industries to prevent the city’s working and middle classes from being displaced by people moving to the city for new upper income jobs in the creative (including high tech), financial, and professional services industries?”

But even though Lee had plenty of time to think about the issue and develop an answer, he stuck to singing



GUARDIAN PHOTO BY MIKE KOZMIN/SF NEWSPAPER CO.

% OAK AND FELL BIKE LANES APPROVED

Bike lanes on Fell and Oak Streets are one step closer to completion following the Dec. 11 Board of Supervisor’s meeting.

The supes voted down an appeal of the City Planning Department’s determination that the Fell-Oak Bikeway Project was exempt from further environmental review under the California Environmental Quality Act, or CEQA.

“We’re really pleased with the Board of Supervisor’s decision to uphold the Planning Department’s work,” said Leah Shahum, Executive Director of the San Francisco Bicycle Coalition.

The San Francisco Municipal Transportation Agency approved the bike lanes in October, and opponents filed an appeal November 5, but that didn’t stop the project from being implemented. The three-block stretch of Fell and Oak streets between Scott and Baker is receiving new bike lanes and street barriers separating cyclists from cars.

“On Fell Street the parking spaces are removed already, the new bikeway is painted,

the green paint is added and the new signage is up,” said Shahum, noting that the Oak Street remodel won’t happen until January.

Mark Brannen, one of the appellants, stated his case against the bike lanes at the hearing, saying the changes will have a significant impact on public safety and traffic flows and potentially create congestion in other parts of the neighborhood.

“There’s no analysis done on the impact it will have on neighboring streets such as Hayes, Page and Haight Streets,” said Brannen.

The board voted unanimously against the appeal, but Supervisor Carmen Chu echoed Brannen’s concerns about parking.

“I would like to see less parking being lost as a result of the improvements. That being said, there is an exemption within CEQA for this kind of a project and because of that, in applying those rules, I think that we need to actually uphold this exemption.”

The project’s opponents have suggested

moving the bike lanes over one block to Hayes and Page Streets, but Shahum says that proposal would not work because of the area’s landscape. “The most popular bike routes are going to be on flat areas,” said Shahum. “The topography changes significantly by one block.”

Rob Anderson is a local resident and blogger who said the project needs a more comprehensive analysis:

“If you’re threatening to jam up traffic in that whole part of the city, you’ve got to do some real EIR (environmental impact report) studies.”

Creating the bike lanes has been a long, drawn out process, and opponents claim the project violates disability laws.

“You take away parallel parking in front of a handicapped person’s house, it makes it difficult for them to get around and for service people who help them,” Anderson said.

But for now, the bike lanes are moving forward. **(Alex Kekauoha)**

the praises of the booming tech industry and his Tech.SF program for training new tech workers.

Now, Lee did cite industry studies that every tech job sustains four other jobs in the city, mostly in restaurants and tourism-related sectors (i.e. the “low wage servants” Green mentioned). And Lee touted the construction jobs created by his developer buddies, praising Avalos for his local hire ordinance.

But even the much-praised local hire standard of 25 percent means that 75 percent of those workers may be living outside the city. It’s a similar story for

the restaurant, retail, and bar jobs that the influx of well-heeled new residents are creating demand for — but which don’t pay enough for the workers to afford to live in the city.

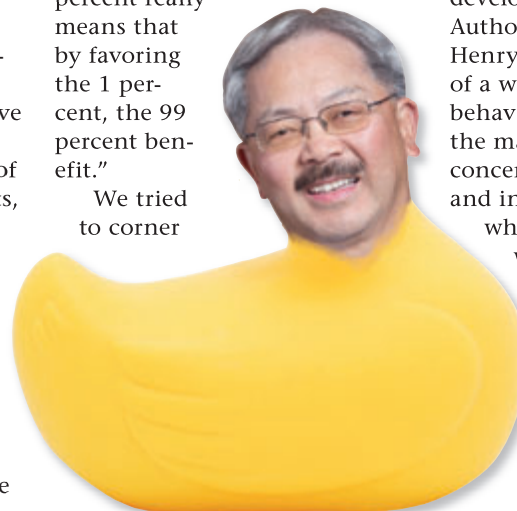
So what does the mayor have to say about that? “We’ll be investing in the greatest asset of our city and that’s the residents, our people, and ensuring San Francisco stays a city for the 100 percent.”

Thanks. That was helpful.

“Trickle down economics can only get us so far and without a specific and far-reaching plan to create local living wage jobs for San Francisco’s working and middle

classes,” Avalos told us later. “His comment about the 100 percent really means that by favoring the 1 percent, the 99 percent benefit.”

We tried to corner



the mayor after his appearance and ask about the scandal that’s developing over at the Housing Authority, where the director, Henry Alvarez, has been accused of a wide range of inappropriate behavior. It would be so easy for the mayor to say he was deeply concerned about the allegations and investigating, but no; here’s what we got: The mayor is waiting for the lawsuits to play out, and he’s not concerned about “the so-called cloud that you referred to.”

Quack. **(Steven T. Jones)**

THE END OF THE WORLD AS WE KNOW IT

Pondering the alarmist, the mystical, the way-out-there ... and the surprisingly hopeful sides of Dec. 21, 2012

BY STEVEN T. JONES

steve@sfbg.com

It's easy to dismiss all the hype surrounding the auspicious date of December 21, 2012. There's the far-out talk of Mayan prophecy and the galactic alignment. There's the pop-culture lens that envisions the apocalypse. There are the extraterrestrials, about to return.

But even the true believers in Mayan folklore and its New Age interpretations say there's no end of the world in sight. Time doesn't end when the Mayan cycle concludes; it's actually a new beginning.

And even some of the most spiritually inclined on the 12/21 circuit agree that it's highly unlikely that anything of great moment will happen during this particular 24-hour period in history. The sun will rise and set; the winter solstice will pass; we'll all be around to see tomorrow.

In fact, instead of doomsday, the most optimistic see this as a signpost or trigger in the transformation of human consciousness and intentions. Their message — and it isn't at all weird or spacey or mystical — is that the world badly needs to change. And if all the attention that gets paid to this 12/21 phenomenon reminds people of what we have to do to save the planet and each other, well — that's worth getting excited about.

Check out the news, if you can bear it: Global warming, mass extinctions, fiscal cliffs, social unrest. Now stop and turn the channel, because we're also writing another story — technological innovation, community empowerment, spiritual yearning, social exploration, and global communication.

Both ancient and modern traditions treat the days surrounding the solstice is a time for reflection and setting our intentions for the lengthening, brightening days to come. And if we take this moment to ponder the course we're on, maybe the end of the world as we know it might not be such a bad thing.

THE LONG VIEW

The ancient Mayans — who created a remarkably advanced civilization — had an expansive view of time, represented by their Long Count Calendar, which ends this week after 5,125 years. Like many of

our pre-colonial ancestors whose reality was formed by watching the slow procession of stars and planets, the Mayans took the long view, thinking in terms of ages and eons.

The Long Count calendar is broken down into 13 baktuns, each one 144,000 days, so the final baktun that is now ending began in the year 1618. That's an unfathomable amount of time for most of us living in a country that isn't even one baktun old yet. We live in an instantaneous world with hourly weather forecasts, daily horoscopes, and quarterly business cycles. Even the rising ocean levels that we'll see in our lifetimes seem too far in the future to rouse most of us to serious action.

So it's even more mind blowing to try to get our heads around the span of 26,000 years, which was the last time that Earth, the sun, and the dark center of the Milky Way came into alignment on the winter solstice — the so-called “galactic alignment” anticipated by astrologists who see this as a moment (one that lasts around 25-35 years, peaking right about now) of great energetic power and possibility. The Aztecs and Toltecs, who inherited the Mayan's calendar and sky-watching tradition, also saw a new era dawning around now, which they called the Fifth Sun, or the fifth major stage of human development. For the Hindus, there are the four “yugas,” long eras after which life is destroyed and recreated. Ancient Greece and early Egyptians also understood long cycles of time clocked by the movement of the cosmos.

Fueled by insights derived from mushroom-fueled shamanic vision quests in Latin America, writer and ethnobotanist Terence McKenna developed his “timewave” theories about expanding human consciousness, using the *I Ching* to divine the date of Dec. 21, 2012 as the beginning

of expanded human consciousness and connection. And for good measure, the Chinese zodiac's transition from dragon to snake also supposedly portends big changes.

HIGH ANXIETY

In countries with strong beliefs in myth and mystical thinking, there's genuine anxiety about the Dec. 21 date. A Dec. 1 front page story in The New York Times reported that many Russians are so panicked about Armageddon that the government put out a statement claiming “methods of monitoring what is occurring on planet Earth” and stating the world won't end in December.

Here in the US, the National Aeronautics and Space Administration was also concerned enough about mass hysteria surrounding the galactic alignment and Mayan calendar that it set up a “Beyond 2012: Why the World Won't End” website and has issued press statements to address people's eschatological concerns.

So what's going to happen? There are authors, scholars, and researchers who have devoted big chunks of their lives to the topic. Two of the most prominent are Daniel Pinchbeck, author of *2012: The Return of Quetzacoatl* and star of the documentary film *2012: A Time for Change* and John Major Jenkins, who has written nearly a dozen books on 2012 and Mayan cosmology over the last 25 years.

“I never proposed anything spe-

cific was going to happen on that date. I think of it as a hinge-point on the shift,” Pinchbeck told me.

But there are those who hope and believe that the end of 2012 marks an auspicious moment in human evolution — or at least that it represents a significant step in the transformation process — and they seem fairly patient and open-minded in their perspectives on the subject.

“The debunking type isn't some rational skeptic. They are true believers in the opposite,” Jenkins said. “We don't know what's going to happen. We've been filtering 2012 through some kind of Nostradamus filter.”

Jenkins and others like him have been clear in stating that they aren't expecting the apocalypse. Instead, they emphasize the view by the Mayans and other ancient thinkers that this is a time for renewal and transformation, the dawning of a new era of cooperation.

“I think the Maya understood that there are cycles of time,” Jenkins said. “2012 was selected by the Maya to target this rare procession of the equinoxes.”

If the ancients had a message for modern people, it was to learn from our observations about what's going on all around us. As Jenkins said, “They recognized their connection to the natural world and the connection of all things.”

ACHIEVING SYNTHESIS

Many Bay Area residents are now headed down to Chichen Itza, Mexico, where the classic Mayans built the Pyramid Kukulcan with 365 faces to honor the passing of time — and where the Synthesis 2012 Festival will mark the end of the Mayan calendar with ceremonies and celebrations.

“It's probably one of the most pointed to and significant times ever,” Synthesis Executive Producer Michael

DiMartino told me, noting that his life's work has been building to this moment. “As a producer, I'm very focused on the idea of spiritual unity and events with intention.”

DiMartino told me he believes in the significance of the galactic alignment and the ending of the Mayan calendar, but he sees the strength of the event as bringing together people with a wide variety of perspectives to connect with each other.

“We're at a crossroads in human history, and the crossroads are self-preservation or self-destruction,” he said. “Synthesis 2012 is the forum to bring people together into a power place.”

Debra Giusti, who is co-producing Synthesis, started the Bay Area's popular Harmony Festival in 1978, and co-wrote the book *Transforming Through 2012*. “Obviously, the planet has been getting out of balance and there is a need to go back to basics,” Giusti told me.

They are reaching out to people around the world who are doing similar gatherings on Dec. 21, urging them to register with their World Unity 2012 website and livestream their events for all to see. “We are launching this whole global social network to help develop solutions,” DiMartino said. (You can also follow my posts from Chichen Itza on the sfbg.com Politics blog).

Two of the keynote speakers at Synthesis 2012 are a little skeptical of the significance of the Mayan calendar and the galactic alignment, yet they are people with spiritual practices who have been working toward the shift in global consciousness they say we need.

“It's more of a marker along the way,” Joe Marshall, an author, psychologist, and researcher, told me. “We've been in this transition for almost 30 years.”

Marshall said his speech at the festival will be about using certain memes to focus people's energy on creating change, starting with letting go of the thoughts and structures that divide us from each other and the planet and replacing them with a new sense of connection.

“Everyone is waking up to the deeply held knowledge of the one-ness of all the planet, that we

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PAGE 10 >>

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are in this together," Marshalla said. "I think the world is waking up to the fact there are 7 billion of us and there are a couple hundred thousand that are running everything."

Caroline Casey, host of KPFA's "Visionary Activist Show" and a keynote speaker at the Synthesis Festival, takes a skeptical view of the Mayan prophecies and how New Age thinkers have latched onto them. "Everything should be satirized and there will be plenty of

opportunities for that down there," she said, embracing the trickster spirit as a tool for transformation.

But the goal of creating a new world is one she shares. "Yes, let's have empire collapse and a big part of that is domination and ending the subjugation of nature," she said. Rob Breznsy, the San Rafael resident whose down-to-earth Free Will Astrology column has been printed in alt-weeklies throughout the country for decades, agrees that this is an important moment in human evolution, but he doesn't think it has

much to do with the Mayans.

"My perspective on the Mayan stuff tends to be skeptical. It might do more harm than good," Breznsy told me. "It goes against everything I know, that it's slow and gradual and it takes a lot of willpower to do this work."

READING THE STARS

The ancient Maya based their calendar and much of their science and spirituality on observations of the night sky. Over generations, they watched the constellations slowly but

steadily drifting across the horizon, learning about a process we now know as precession, the slight wobble of the Earth as it spins on its axis.

Linea Van Horn, president of the San Francisco Astrological Society, said there is something simple and powerful about observing natural cycles to tap into our history and spirituality. "All myth is based in the sky, and one of the most powerful markers of myth is precession," she said.

DiMartino said it wasn't just the Maya, but ancient cultures around

the world that saw a long era ending around now. "They each talk about the ending and beginning of new cycles," he said. "Prophecies are only road signs to warn humanity about the impacts of certain behaviors."

Casey's a bit more down-to-Earth. "This has nothing to do with the galactic center," Casey said, decrying the "faux-hucksterism" of such magical thinking, as opposed to the real work of building our relationships and circulating important ideas in order to raise our collective consciousness.

Van Horn has been focused on this galactic alignment and its significance for years, giving regular presentations on it since 2004. "The earth is being flooded with energies from the galactic center," she said.

Issac Shivvers, an astrophysics graduate student and instructor at UC Berkeley, confirmed the basic facts of the alignment with the galactic center and its rarity, but he doesn't believe it will have any effect on humans.

"The effect of the center region of the galaxy on us is negligible," he said, doubting the view that cosmic energies play on people in unseen ways that science can't measure. In fact, Shivvers said he is "completely dismissive" of astrology and its belief that alignments of stars and planets effect humans.

Yet many people do believe in astrology and unseen energies. A 2009 poll by the Pew Research Center's Forum on Religion & Public Life found that 25 percent of Americans believe in astrology. A similar percentage also sees yoga as a spiritual practice and believes that spiritual energy is located in physical things, such as temples or mountains.

This moment is really about energy more than anything else. It's about the perception of energies showering down from the cosmos and up through the earth and human history. It's about the energy we have to do the hard work of transforming our world and the vibrational energy we put out into the world and feel from would-be partners in the process ahead.

"If you're a liberal person without a spiritual grounding, it does look pretty bleak," Pinchback said, noting the importance of doing the inner work as the necessary first step to our political transformation.

And both Casey and Breznsy believe in rituals. "Humans have been honoring the winter solstice for 26,000 years," she said. "Every winter solstice is a chance to say what is our guiding story that we want to illuminate."



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GLOBAL TIPPING POINT

The world is probably not going to end on Dec. 21 — but it could end in the not-too-distant future for much of life as we know it if we don't change our ways. Humans are on a collision course with the natural world, something we've known for decades.

In the last 20 years, the scientific community and most people have come to realize that industrialization and over-reliance on fossil fuels have irreversibly changed the planet's climate and that right now we're just trying to minimize sea level rise and other byproducts — and not even with any real commitment or sense of urgency.

The latest scientific research is even more alarming. Scientists have long understood that individual ecosystems reach tipping points, after which the life forms within them spiral downward into death and decay. But a report released in June by the Berkeley Initiative in Global Change Biology has found that Earth itself has a tipping point that we're rapidly moving toward.

"Earth's life-support system may change more in the next few decades than it has since humans became a species," said the report's lead author,

Anthony Barnosky, a professor of integrative biology at UC Berkeley.

While the Earth has experienced five mass extinctions and other major global tipping points before, the last one 11,700 years ago at the end of the last ice age, Barnosky said, "today

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BIOLOGY PROFESSOR,
UC BERKELEY**

is very different because humans are actually causing the changes that could lead to a planetary state shift."

The main problem is that humans simply have too big a footprint on the planet, with each of us disturbing an average of 2.27 acres of the planet surface, affecting the nat-

ural world around us in numerous ways. The impact will intensify with population growth, triggering a loss of biodiversity and other problems.

"The big concern is that we could see famines, wars, and so on triggered by the biological instabilities that would occur as our life-support system crosses the critical threshold towards a planetary-state change," Barnosky said. "The problem with critical transitions is that once you shift to a new state, you can't simply shift into reverse and go back. What's gone is gone for good, because you've moved into a 'new normal.'"

Barnosky said he's not sure if the trend can be reversed, but to minimize its chances, humans must improve our balance with nature and avoid crossing the threshold of transforming 50 percent of the planet's surface (he calculates that we'll hit that level in 2025, and reach 55 percent by 2045). That would require reducing population growth and per-capita resource use, speeding the transition away from fossil fuels, increasing the efficiency of food production and distribution, better protection and stewardship of natural areas, and "global cooperation to solve a solve global problem."

His conclusion: "Humanity

is at a critical crossroads: we have to decide if we want to guide the planet in a sustainable way, or just let things happen."

Perhaps it's not merely a coincidence that our knowledge of the need for a new age is peaking in 2012. "It's not surprising the world is in a crisis as we approach this date," Jenkins said. "I don't know how it works, but there is a strange parallel with what the ancient Maya foresaw."

But the change that we need to make isn't about just buying a Prius, composting our dinner scraps, and contributing to charities. It requires a rethinking of an economic system that requires steady growth and consumption, cheap labor, unlimited natural resources, and the free flow of capital.

"Basically, we are going to have to have a rapid shift in global consciousness," Pinchbeck said. "You would not be able to create a sustainable economy with the current monetary system. It's just not possible."

Yet to even contemplate that fundamental flip first requires a change in our consciousness because, as Pinchbeck said, "We have created a stunted adult population that isn't able to think in terms

of collective responsibility."

Breznsky said humanity shouldn't need a galactic alignment or Mayan prophecy to feel the compelling need to take collective action: "I can't think of any bigger wake-up call than to know that we're in the middle of the biggest mass extinction since the dinosaur age."

What comes next is really about how humans use and guide their energies, or as DiMartino said, "We, through our actions and intentions, create the world and take the path that we are creating."

CATASTROPHISM HAS LIMITS

It may be the end of the world as we know it, but sounding that warning may not be the best way to motivate people to action, according to a new book, *Catastrophism: The Apocalyptic Politics of Collapse and Rebirth*.

Two of the book's authors — Sasha Lilley, a writer and host of KPFA's "Against the Grain," and Eddie Yuen, an Urban Studies instructor at the San Francisco Art Institute — recently spoke about the limits of catastrophism as a catalyst for political change at Green Arcade bookstore.

Christian conservatives have long sounded the apocalyptic belief that

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Jesus will return any day now. Yet Lilley said those on the left have had a long and intensifying connection to catastrophism — “seen as a great cleansing from which a new society is born” — based mostly around the belief that capitalism is a doomed economic system and the view that global warming and other ecological problems are reaching tipping points.

As committed progressives, Lilley and Yuen share these basic beliefs. “Capitalism is an insane system,”

Lilley said, while Yuen said climate change and loss of biodiversity really are catastrophes: “We are living in an absolutely catastrophic moment in the history of the planet.”

Yet they also think it’s a fallacy to assume capitalism will collapse under its own weight or that people will suddenly — on Dec. 21 or at any other single moment — decide to support drastic reductions in our carbon emissions. These changes require the long, difficult work of political organizing — which has been underway for a long time — whereas Lilley called

catastrophism “the result of political despair and lack of faith in our ability to take mass radical action.”

It’s tempting to believe that capitalism is one crisis away from collapse, or that people will be ripe for revolution as economic conditions inevitably get worse, but Lilley said that history proves otherwise. “Capitalism renews itself through crisis,” she said, whether it was the collapse of the banking system in 2008 or weathering the anti-globalization and Occupy Wall Street protests.

Sounding the alarm that capitalism and climate change will devastate communities doesn’t motivate people to action.

“It focuses on fear as a motivating force, but I think it really backfires on the left,” Lilley said. “It’s really immobilizes people...It’s paralyzing and deeply problematic.”

In fact, she said, “It’s important that we don’t succumb to what’s been called the left’s Rapture.”

DEATH AND REBIRTH

So what if the sky doesn’t fall Dec. 21 — and solutions don’t fall from the sky either? Are we are just going to die?

Yes, we are, at least in old forms, a process that can be cause for celebration and empowerment.

“Really, what’s happening is a

psychological death, an identity death of what it means to be human on the planet,” Marshalla said.

He compared it to the five stages of grief identified by author Elizabeth Kubler-Ross: denial, anger, bargaining, depression, and then finally acceptance. Marshalla thinks humans are in the depression stage, verging on accepting that our old way of life is dying.

Part of that acceptance involves embracing new self-conceptions. When humans developed the prefrontal lobe in our brains, it allowed us to not only climb to the top of the food chain, but to achieve unprecedented control over the natural world.

But at this point, we’ve become too smart for our good, rationalizing behavior that our heart knows is out of balance, causing us to forget essential truths that we once knew, such as our power to create our reality and the humility to live in harmony with the natural world.

We learn apathy and competitiveness the same way we can learn empowerment and cooperation. “The goal is to bring on that peaceful, loving state of mind where we see all of us as equal,” Marshalla said, noting that it doesn’t really matter whether that’s achieved through traditional religion, meditation, political orga-

nizing, or belief in ancient prophecies and energies showering down from the galactic center.

“It’s less about being right than finding any way to lift us up, so whatever thoughts take us there,” he said. “It’s whatever causes us to realize that shift is upon us.”

Whether the universe and mythology have anything to do with it, the hold they have on human imagination, belief, and intention is still a powerful force — and maybe it can create self-fulfilling prophecies that a new age of global consciousness and cooperation is dawning.

“That’s the best thing the Dec. 21 date can be, a ritual of acknowledging that we’re in the midst of a fundamental transformation,” Brezsny said. “The activists believe this may be a good moment, a good excuse to have a transformative ritual and to take advantage of that. We need transformative rituals.”

The ancient Mayans and the energies of the galactic center may not deliver the solutions we need, although I’m certainly willing to wait a few days — or even a few years — to receive this moment with an open heart and open mind. Why not? Let’s all bring our own visions and prophets, mix them into the cauldron, and watch what bubbles up. **SFBG**

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PREACHING THAT THE END IS NEAR

Rev. Billy Talen started off as a trickster, a performance artist, and a political activist appropriating the role of the evangelical preacher (a la Jerry Farwell or Jimmy Swaggert). He was the pastor of the Church of Stop Shopping, standing in front of the Disney Store in Times Square railing against the evils of sweatshops and consumerism.

That was more than 10 years ago, and Talen, his choir, and his flock have grown and evolved since then, although they retained their core tactic of invading the citadels of commerce to engage in performance art and civil disobedience. They renamed themselves the Church of Life After Shopping, wrote books and made a movie called *What Would Jesus Buy?*, and then became the Church of Earthalujah five years ago when their focus switched to climate change and environmental justice issues.

Along the way, their issues and concerns became more dire, the threats they were addressing elevated to matters of survival rather than social justice. So with the Dec. 21, 2012 date approaching, Talen returned to Times Square — this time fitting right in with its doomsday preachers — and wrote a new book called *The End of the World*, which he’ll release in Times Square on that auspicious date.

“I’ll be back with a science-based Armageddon,” Talen told me. “Now I’m looping all the way around the tracks back to Times Square where I started. But

Hurricane Sandy makes this not so tongue-in-cheek.”

When Hurricane Sandy slammed into New York City and the surrounding coastline with the rare strength of superstorm that climatologists say will be more common in our warming world, Talen said it was a wake-up call for those insulated by that urban environment.

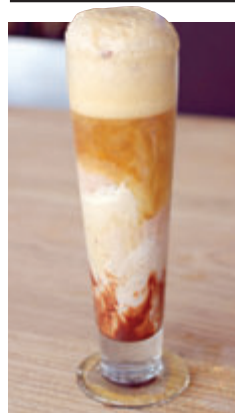
“New York doesn’t have climate, we have culture,” Talen said, but Sandy changed that perspective and brought the reality of climate change home, right into the heart of capitalism. “The idea that nature is beyond the city limits, that may be over now.”

Talen said there’s “ecosystem collapse going on everyday. Earth is a total ecosystem and Earth has a tipping point, just like local ecosystems have tipping points.”

His latest book leans heavily on the research of Barnosky and his team, which Talen said dovetails perfectly with the Mayan prophecies and the hopes that the galactic alignment will spark a shift in global consciousness that wakes us up to pressing problems that demand immediate action.

“It allows us to have a stage for the question, a frame for the question. We have to ask very basic questions about our survival,” Talen said. “We have this uncanny mythic, prophetic calendar, this 5,000-year calendar ending and beginning. And we have the scientists saying the same thing, so where does that leave you?” **(Steven T. Jones)**





GUARDIAN PHOTOS BY VIRGINIA MILLER

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Earthy, savory desserts call out to me. Despite my diminishing tolerance for excessive sugar, ice cream and gelato remain my biggest weaknesses, and I'm as appreciative of baked goods and balanced, unique desserts as I ever was. There are a slew of new and noteworthy Bay Area sweets on my menu — and a couple older places worth revisiting. (Visit the Pixel Vision blog at SFBG.com to read about six more.)

MISO SESAME RICE CRISPIES AND SOME OF SF'S BEST ICE CREAM

Run by husband-wife pastry chef dynamos Dennis and Eloise Leung (their fine dining background included Bong Su, a restaurant I still miss), **Delise** is a small cafe near Fisherman's Wharf. Now three years old, the cozy spot is home to some of the best ice cream in SF (you read that right), cupcakes (thankfully unlike the typical "cupcake" served elsewhere), bars, cookies, bagels from House of Bagels, and sandwiches with unique Asian twists like crab salad in ginger turmeric aioli and kaffir lime dressing. Highlights are many, including a matcha green tea cupcake filled with red beans or a miso sesame rice crispy. I dream of ice cream flavors like Triple Threat, possibly the best pumpkin ice cream I've ever tasted with candied pumpkin seed and ale, or divine toasted rice ice cream, which is also served — alongside a few of Delise's sorbets and ice creams — at Martin Yan's brand new M.Y. China. 327 Bay, SF. (415) 399-9694, www.delisesf.com

IN LIEU OF ICE CREAM, THERE'S FROZEN CUSTARD

Since its debut at the Underground Market in 2011, **Frozen Kuhsterd** (launched by Jason Angeles, who now runs it with Alex Lam and Tim Luyum) has proffered a Midwestern favorite with roots in Coney Island. Dense, creamy, soothing, it's like ice cream made with eggs alongside

SWEET TOOTH

cream and sugar. Available at a few locations, including from their food truck at SoMa StrEAT Food Park (follow on Twitter @frozenkuhsterd), flavors like Cinnamon Toast Crunch (Cereal Milk) and Thai Iced Tea are already a hit, Peppermint Bark and Eggnog Latte hook me for the holidays, and I'm eager to try the likes of Coffee Mint Mojito. Besides unusual sundae toppings, the custard is served in varying formats and as part of collaborations announced via social media, such as in donut sandwiches with Dynamo Donuts or in French pastry favorite kouign-amann from B. Patisserie. www.frozenkuhsterd.com

YES, THERE IS A CHOCOLATE LAB

Afternoons at **Chocolate Lab**, chocolate master Michael Recchiuti's brand new, all day chocolate cafe in the original Piccino space, feel almost Zen-like. Friendly service in cozy, light-filled environs, sitting at the communal table or at high corner tables with a Bay shrimp tartine sandwich, finished off with an affogato... it's a happy respite. Opt for a Virgil's root beer or cream soda float layered with Recchiuti extra bitter chocolate sauce and chocolate malt ice cream, then stop off at the shop next door to purchase some chocolates to take home. 801 22nd St., SF. (415) 489-2881, www.chocolatelabsf.com

INSTEAD OF TWINKIES, TRY TWINKS

The first time I visited Inner Richmond's new **Pretty Please Bakeshop** was two days post-opening — before the demise of Twinkies. I knew even then that "twinks," far superior versions (think Twinkies for the gourmand), would be a hit.

Trying to decide between red velvet, banana bread, or pumpkin twink means I just get one of each. The rest of the offerings please, from cupcakes to a quality Ding Dong — yes, they've got that covered, too.

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CHOCOLATE-DIPPED PEANUT BUTTER CUPCAKES. ENOUGH SAID

Opened this December in the historic MacFarlanes Candy and Ice Cream space, **Sweet Bar Bakery** in Oakland is the kind of bakery where just about everything ordered tastes as good as it looks. As I'm a peanut butter fanatic, chocolate dipped peanut butter cupcakes (\$3.75) are more than enough reason to stop in. Lightly whipped yet intensely peanut-y PB rests inside dark chocolate coating a chocolate cupcake. Sweet Bar does right by all baked goods, from a savory bacon gorgonzola scone (\$2.75) to perfect muscovado ginger cookies (\$2).

2355 Broadway, Oakl. (510) 788-4997, www.sweetbarbakery.com

UPSCALE PASTRY DELIGHTS

Dining at **Baker and Banker** is memorable, from the tranquil space and service to husband-wife chef duo Jeff Banker and Lori Baker's finely crafted food. A chef's table and tasting menu (at \$75 per person) in the active bakery is a key way to sample their range, including Lori's exquisite desserts, much of which is available at their bakery during the day. Cult classic XXX chocolate cake is merely a starting point. A restaurant dessert that stays with me? Divine candied bacon doughnuts oozing with bourbon cheesecake filling under maple glaze. Bacon doughnuts may be overdone elsewhere, but there's none quite like B&B's.

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SEASONAL DRIFT

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS In weather, it was daytime and I had to go to work wearing a scarf. And gloves. On the bridge, traffic was red so I was running late, and I had to pick up dog medicine for the family dog along the way, El Cerrito.

I didn't know why the traffic was so bad. Time of day, it didn't make sense. But when I came out from under the upper deck into Oakland daylight, there was weather. And so maybe that was it. Traffic and weather together, as they say on the radio. But this is the paper.

So I never seen anything like it: a skinny strip, almost a funnel of darkness, raining relatively hard on the MacArthur maze, and me, and nothing but blue skies on either side. It was a beautiful day behind me, in San Francisco. It was a beautiful day in downtown Oakland, and in Berkeley. Even in Emeryville, the skies were blue.

Meteorologically, I had never seen anything like it. Just a ribbon, a ribbon of inclement weather.

I went to work.

CHEAP SPORTS

BY HEDGEHOG

We're back in San Francisco! It's getting nigh Christmas time! And while neither of our fathers broke his neck whilst climbing down the chimney dressed like Santa Claus (like that poor Phoebe Cates in *Gremlins*), Chicken Farmer has bad Germanic-Romantic associations with this time of the year and I myself was raised by a Master Humbugger. But we're trying to get some of that seasonal spirit, despite our instincts' best efforts to the contrary.

Alas, the world is against our holiday cheer. First, Google maps told us that ceremonial shrubbery could be had at the corner of Dolores and 15th. Liars. Instead of actual trees, we found only a banner pointing us toward Mission and 14th. Four blocks away.

But by the time we got there (six hours later, what with one thing, then the other) they were closed. 8:30pm.

Next day at 1pm, closed again. Just a lot of expensive trees behind a locked chain-link fence. And no hours posted. Sons a bitches.

Anyway we'll probably have a tree or at the very least a green pillow propped in the corner, wrapped

in lights, by the time you read this. In the meantime, I've got some bad news: no restaurant this week. We ate so much and so poorly as a touring rock band last week that I had to put my fork down: I am hereby and forthwith abstaining from all alcohol, cooking oils, dairy, gluten, and anything that the internet says could possibly cause bloating.

Actually, if anyone wants to submit a review in the meantime ... Chicken Farmer isn't here right now but I'm sure she's fine with the idea.

Until one of youse steps up though, and by way of keeping to some sort of a format, I do have some sports news. Terry Francona is now managing the Cleveland Indians. I think I like that. At least I like it better than the thought of Bobby Valentine managing the Cleveland Indians.

The Indians also got Didi Gregorius (my favorite name in professional sports this year), Jason Donald, and Drew Stubbs from Cincinatti. And all they had to do was give the Reds \$3.5 million in return. And Shin Soo Choo. Which is to say: \$3.5 million. (Ba dum bum!)

But then the Indians turned around and traded my favorite name in professional sports to Arizona along with two other guys (neither of whom were Chris Perez) in order to acquire Trevor Bauer and two other pitchers (neither of whom were David Hernandez).

In other news, Josh Hamilton is no longer a Texas Ranger. He's an Anaheim Angel. Which is fine by me, since I dislike both teams and therefore can continue to root against Josh Hamilton.

OK, maybe one food-related thing, since we have space. Voodoo Doughnuts in Portland. There's one on either side of the Willamette River, but the "Too" in Buckman has shorter lines. We got a maple bacon doughnut. I liked it quite finely, but Chicken Farmer claims there are better ones right here.

I would tell you where, but she never took me so I can't remember the name. Anyway, the Portland version was a couple of long strips of cold, well-done bacon lounging atop a hole-less, maple icing-blanketed log of fried dough. And the mystical SF version is circular and holed and apparently the bacon is crumbled and softer, so as to release more of its salty, meaty goodness into the sweet maple layer.

Either way: yum. **SFBG**

WEDNESDAY 12/19

“VOLUSPA: A GHOST CELEBRATION FOR 2012”

Established belief systems may have lost their credence, but somehow we still feel the desire for connection to some kind of cosmic order, which, particularly this time of the year, invites a desire for healing the planet and those who walk, crawl, and dance on it. There is no better place to partake in this kind of experience than Dance Brigade’s “Voluspa: A Ghost Dance for 2012,” particularly if you stay the second night to celebrate the onset of Winter Solstice and the survival of the Mayan calendar prophecy. In the world premiere of “Voluspa,” Krissy Keefer digs deep into mythologies from around the globe. The evenings will also include, among others, performances by Danca Xitlalli, NAKA Dance Theater, and the Grrrl Brigade, in a contemporary Native American Ghost Dance. (Rita Felciano)

Also Thu/20; 7:30pm, \$12–\$20
Dance Mission Theater
3316, 24th St., SF
(415) 826-4441

www.brownpapertickets.com

WEDNESDAY 12/19

“NOIR CITY XMAS”

Are you dreaming of a hard-boiled holiday? Join other like-minded dudes and dames at “Noir City Xmas,” a double-feature of 1947’s



The Lady in the Lake (a Raymond Chandler adaptation famously shot entirely from the POV of detective Phillip Marlowe) and 1949’s *Holiday Affair*, an offbeat romance between noir greats Robert Mitchum and Janet Leigh. Best of all, Eddie Muller and Ms. Noir City will be on hand to reveal the programming for Noir City 11, coming up Jan. 25-Feb. 3. Good to get the early line on what’s playing, since Noir City — which screens everything on 35mm, and always busts out a handful of rarities and new restorations — tends to sell

“VOLUSPA: A GHOST CELEBRATION FOR 2012”
SEE WEDNESDAY/19



out like gangbusters. (Cheryl Eddy)
Holiday Affair, 7:30pm; The Lady in the Lake, 9:30pm, \$10
Castro Theatre
429 Castro, SF
www.noircity.com

WEDNESDAY 12/19

THE CHARLIE HUNTER AND SCOTT AMENDOLA DUO

Likely the only musician ever to collaborate with both William S. Burroughs and Frank Ocean, Berkeley-based guitarist Charlie Hunter has built a reputation over the past 20 years as an in-demand session player, as well as a vital bandleader on his own terms. Hunter’s incredible dynamic and stylistic range (shifting effortlessly between poised, tasteful jazz licks and incendiary blues/rock freak-outs) is demonstrated in full force on his latest project: a collaborative effort with esteemed Bay Area drummer Scott Amendola, entitled *Not Getting Behind is the New Getting Ahead*. Comprised solely of guitar and drums, yet remarkably dense and elaborate, the LP exposes the depth of both musicians’ talent like nothing else in their respective catalogs. Expect an evening of dizzying virtuosity when the duo hits the Independent tonight. (Taylor Kaplan)
With DJ Harry Duncan
8pm, \$20
Independent

628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

THURSDAY 12/20

GIBBSMO’S ANNUAL HOLIDAY CRAPTACULAR

Finding decent entertainment during the holiday season isn’t easy. Your mates aren’t the only people who have left to visit their families — a lot of your favorite performers have bailed as well, leaving behind an empty shell of a city to drink itself alone to sleep until the New Year. Just kidding! San Francisco is chock full of performers who actually live here, and there are bound to be a few bands who wanna rock the last days of 2012 out the door. One local showcase worth looking forward to is GIBBSMO’s Annual Holiday Craptacular, a benefit for the SF Food Bank, and a boon to all the music-loving, family-eschewing misanthropes who still need some way to get infused with the holiday spirit (or spirits). This year’s don’t miss lineup includes the Parker Brothers, Kelley Stoltz, Mark Eitzel, and X’s John Doe. Also, the Makeout Room sells whiskey, so you’re set. (Nicole Gluckstern)
8pm, \$20 with a non-perishable food item
Makeout Room
3225 22nd St., SF
(415) 647-2888
www.makeoutroom.com

THURSDAY 12/20

“ANY LAST WORDS?”

It’s a proven fact of science, mythology, astrology, and New Age reckoning that the world is ending Friday, Dec. 21, so you might as well spend your last night on Earth busting a gut. Stand-up comedian Trevor Hill asked 40 (!) fellow jokesters to converge on Sub-Mission Gallery, armed with “the last joke of their lives.” Participants include Casey Ley, Caitlin Gill, Kevin Camia, Mike Drucker, Ben Feldman, Shanti Charan, Kaseem Bentley, and many more. Why not laugh your way into doomsday? Beats cowering in a closet clutching a shotgun and your last package of Twinkies. (Eddy)
9pm, \$10
Sub-Mission Gallery
2183 Mission, SF
anylastwords2012.tumblr.com



FRIDAY 12/21

“A VERY BOWIE GLAMAPOCALYPSE”

The end of the world is approaching and you haven’t ensured your eternal salvation yet? No worries, you’re still welcome to get on your knees with the First Church of the Sacred Silversexual and put your soul in the hands of the Starman for a sparkling sermon on the eve of the Glamapocalypse. It’s a musical spectacle dedicated to the mystery, magic, and music of David Bowie. Bringing you tunes from his early career will be a cast impersonating Major Tom, the Thin White Duke, the kids from *Velvet Goldmine*, and any other persona you can dream up. So get out the glitter, forget the Hail Marys, and learn your new chant: they say, “Wham! Bam!”



and you reply, “thank you M’am!” (Molly Champlin)
With Coo Coo Birds, Straight-Ups
9pm, \$15
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

FRIDAY 12/21

NGUZUNGUZU

120 Minutes has established itself as one of SF’s most reliably compelling and exploratory club nights, shining a light on the dark, gothic recesses of electronic music that have exploded over the past few years. This Friday, the 120 crew will reign in the apocalypse with their End of the World Party, headlined by LA’s NGUZUNGUZU: a Hippos In Tanks-signed laptop duo, bent on fusing the worlds of R&B, hypnagogic pop, and minimal house into a futuristic stew of beat music, as psychedelic as it is bleak and unsettling. SF’s own oOoOo will open, showcasing his equally ominous take on witch house: the subgenre most often associated with dance music’s plunge into the darkness. If the Mayans were right, this ought to be one helluva last night on earth. (Kaplan)
With Boychild, DJ S4NtA MU3rTE, DJ
CONTINUES ON PAGE 16 >>

FRIDAY 12/21

CONT>>

Chauncey CC
10pm, \$10
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

SATURDAY 12/22

THE SNOWMAN

This silent film about a boy whose snowman comes to life and takes him on a fantastic flying journey has been a wintertime favorite in my family since as long as I can remember. *The Snowman*, based on the children's book by Raymond Briggs, is full of moments as detailed and expressive as a Miyazaki's movie. I've kept with me many images from it, like the headlight of the snowman's motorcycle lighting up a dark forest, or the freezerbox with green peas the boy uses to keep the snowman cold. Traditional animation done with crayon and pastel lends the sweeping landscapes a jittering, lifelike qual-



ity. With the Pacific Boychoir and San Francisco Symphony performing Howard Blake's heartening, and beautiful score, this should be a truly magical experience. (Champlin)

11am, \$27-\$57
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.sfsymphony.org

SATURDAY 12/22

"20TH ANNIVERSARY OF KUNG PAO KOSHER COMEDY"

Judy Gold gets around — she's guest-hosted *The View*; appeared on multiple sitcoms, dramas, and late-night talk shows; had comedy specials on LOGO, HBO, and Comedy Central; and has one of



THE MERMEN SEE SUNDAY/23



the funnier Twitter accounts out there (handle: @JewdyGold; sample tweet: "I need to go work out, but my hair looks really good. What should I do?") This Christmas, she'll be headlining the 20th annual Kung Pao Kosher Comedy, a milestone event that's a testament to the talents of Kung Pao founder Lisa Geduldig — promoter, programmer, and host extraordinaire. Also on the bill: Scott Blakeman and Mike Capozzola, not to mention the pleasure of spending the holidays in a Chinese restaurant with like-minded celebrants. Partial proceeds benefit the Brown Twins/Jewish Family and Children's Services Emergency Assistance Fund, and the Bay Area Women's and Children's Center drop-in services and food pantry. (Eddy) Tonight and Mon/24, 6pm (dinner show) and 9:30pm (cocktail show); Sun/23 and Tue/25, 5pm (early bird dinner show) and 9:30pm (cocktail show), \$44-64
New Asia Restaurant
772 Pacific, SF
www.koshercomedy.com

SATURDAY 12/22

"'TAS THE NIGHT BEFORE SKETCHFEST"

Can you think of better way to get into the holiday spirit than by spending an entire day laughing out loud, and celebrating some of your favorite Christmas movies? "'Twas The Night Before Sketchfest" will present just such an opportunity! Kicking off

with a 10th anniversary screening of *Elf*, the afternoon continues with legendary Muppet puppeteer Dave Goelz



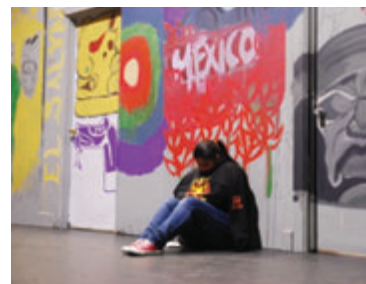
appearing in person to speak about *Emmett Otter's Jugband Christmas*, a 1977 gem that features a cast of furry and felt-covered magical creations of the Jim Henson Company. Comedian Bobcat Goldthwait will then host a screening of *Scrooged*, the 1988 comedy that re-told the classic "Christmas Carol" story with Bill Murray as a raving TV exec who regains the Christmas spirit; and finally, for the naughty ones, director Terry Zwigoff will be on hand for *Bad Santa*. Ho ho ho indeed! (Sean McCourt) 12:30pm, \$10-\$20; \$40 for an all-day pass
Castro Theatre
429 Castro, SF
www.sfsketchfest.com

SATURDAY 12/22

"NIGHT WAKES DAWN"

As the year ends, join the women of Brava and children of Loco Bloco for a musical theater performance inspired by Mayan myths surrounding the events of December 21st,

2012. The original show traces the life of a brother and sister living in the Mission and plays out how their stories intersect with spirit and tradition. The performance features three parts spanning three different styles of music and dance: bachata/reggaeton, R&B experimental, and samba-house. Come for an exciting show that will bring the energy and vibrancy of Loco Bloco's Carnival performance to the stage for a more structured and symbolic performance, and a chance



for spiritual reflection as we awake into a new era. (Champlin)

7pm; also Sun/23, 2pm, \$10-\$20
Brava Theater Center
2781 24th St., SF
(415) 641-7657
www.brava.org

SATURDAY 12/22

NOSTALGIA FEST

So hey, how did "Giving Tuesday" go for you? Yeah, me neither. And you know why? It's because in this carrot-stick society we've come to expect a better incentive than just "everyone else is doing it." That's the beauty of benefit shows. Firstly, they benefit

people we feel good about benefiting, and secondly because we get to go to a show. And Nostalgia Fest looks like it's going to be a good one. Eight old-skool, Sonoma County bands including Coffee and Donuts, Punch the Clown, and Victim's Family, reuniting for a good cause and a good time, rallying hope with hardcore, and goodwill with great jams. This year's beneficiaries are the venerable Phoenix Theater, and the vulnerable Maverick Tucker-Evjenth, whose father, local skate legend Tony Evjenth, passed away in 2011. (Gluckstern)

5pm, \$10-\$25
Phoenix Theater
501 Washington, Petaluma
www.thephoenixtheatre.com

SUNDAY 12/23

"AN EVENING WITH THE MERMEN: A VERY MERMEN CHRISTMAS"

A few months ago, on a podcast, comedian-author Julie Klausner offhandedly said something like, "God spare me from a twist on things." Meaning, why can't we just celebrate the holidays in a classic way? Why must there be something funky added in? That's why this Mermen event, based on the recent album, is so appealing. While yes, the Mermen are a legendary late '80s-born surf/don't-call-me-surf band (they prefer "psychedelic instrumental ocean music"), their 2012 holiday album — *Do You Hear What I Hear* — A Very MERMEN Christmas — is actually pretty traditional. They play the songs we know, "The Little Drum Boy," "Do You Hear What I Hear," "Silent Night," and the like, and they play them well, granted with plenty of reverb-laden surf guitar. It's not the grating cheerfulness of pop renditions, or the sentimental hokey of yore. No real funky twist here, just instrumental yuletide bliss by a trio of SF music scene vets. (Emily Savage)

8pm, \$15
Slim's
333 11th St., SF
(415) 255-0333
www.slimspresents.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY ROBERT AVILA
AND NICOLE GLUCKSTERN
arts@sfbg.com

YEAR IN THEATER In addition to Christmas lights, the seasonal landscape would not be the same without a thick, shiny coating of awards. We reflect on some highs (and a few lows) from the year in theater with a nod of appreciation here, a nod of respect there, or just a nod, short and involuntary, before the house lights jolt us awake again.

Best theme, or, the year of living nervously Every year it seems like an unplanned, unintentional theme emerges from the collective theatrical hive mind, and this year it was definitely our ever-uneasy relationship with technology. From Mugwumpin's *Future Motive Power*, an electric ode to the oft-overlooked genius of inventor Nikola Tesla; to Josh Costello's dynamic adaptation of Cory Doctorow's tech-age YA novel *Little Brother* at Custom Made Theatre Co.; to a stunning revival of Philip Glass' 1976 opera *Einstein on the Beach* — technology's omnipresence seeped onto the stage.

An incomplete list of other plays that variously explored this theme in 2012: *Machine* at the Crucible, *FWD: Life Gone Viral* at the Marsh, *The Hundred Flowers Project* at Crowded Fire, *Status Update* at Center REP, *She Was a Computer* by Cara Rose DeFabio, *Zombie Vixens From Hell* by Virago Theatre Company, and a quintet of newly-translated August Strindberg chamber plays at Cutting Ball Theater. (Nicole Gluckstern)

Best ensemble Choreographer-

STAGE MIGHT

Upstage/Downstage Awards: theater's best and worst of 2012

performer Keith Hennessy's experimental project *Turbulence* (a dance about the economy) was the most unusual and fascinating piece to appear this year, hands down, and it featured a deceptively chaotic eruption of performances by a highly skilled ensemble of artist-generators whose sheer present-mindedness made me toss out my zafu in frustration. (Robert Avila)

Best "The Peasants are Revolting!" Just like a case of herpes, you just can't keep a good revolution down, and who better to tackle the over-the-top outrageousness and poke-to-the-establishment's-eye of Peter Weiss' *Marat/Sade* than the wild and wily Thrillpeddlers? Set in a dilapidated insane asylum spray-painted with "Occupy" slogans and bathroom humor, starring the Marquis de Sade (Jeff Garrett) and a fully engaged complement of rabble and aristocracy, and stuffed with show tunes and moments of questionable taste, *Marat/Sade* played out like it was written expressly for the notoriously ribald and exhibitionistic Thrillpeddlers, right down to the "copulation pantomime." (Gluckstern)

Pithiest acronym for a musical Actor-musician-playwright DavEnd's rowdy and saucy and smart new musical *F.A.G.G.O.T.S. the Musical*, directed by D'Arcy

Drollinger, had a very long title (*Fabulously Artistic Guys Get Overtly Traumatized Sometimes: The Musical!*) but all too short a run when it premiered this year at CounterPULSE — so it was great to learn it's coming back in February 2013. (Avila)

Best armchair cultural revolution The experience of watching *The Hundred Flowers Project* at Crowded Fire was like being trapped in a distilled version of Mao's Great Proletarian Cultural Revolution, and all its ostentatious unpredictability. An unstable yet mesmerizing territory of shifting alliances and heightened paranoia, implicating even the colluding silent majority of the audience, Christopher Chen's epic sprawl created a landscape of Big Brother totalitarianism with the deceptively innocuous building blocks of social media technology and theatricality. A recurring theme in the piece is that of zeitgeist, and Chen admirably captured the nervous implications of our own. (Gluckstern)

Best couple to give George and Martha a run for their money Megan Trout and Joe Estlack as Beth and Jake in Sam Shepard's *A Lie of the Mind* at Boxcar Theatre. Trout and Estlack were powerhouses, terrifying and devastating by turns, but director Susannah Martin's production was a winner all around,

fitting nicely into Boxcar's generally outstanding four-play Sam Shepard festival. (Avila)

Most glam-infused baker's dozen Another from Boxcar: its summertime take on beloved rock musical *Hedwig and the Angry Inch* was certainly the most vibrant live production of it I've ever seen. Filling the stage with 12 Hedwigs and one very kickass Yitzhak (Anna Ishida), director Nick A. Olivero enhanced the rock club vibe with his unique line-up of "fractured" Hedwigs in skintight gear dripping with sweat and glitter, a guest DJ, and plenty of interaction with the rowdy Hed-heads who packed the house. (Gluckstern)

Best supporting cast Rami Margron in *Precious Little* at Shotgun. A fine three-member ensemble (also featuring Zehra Berkman and Nancy Carlin) was made to seem much larger thanks especially to Margron's nimble work as, alternately, a streetwise graduate student, the nebbishy daughter of an aging research subject, a chirpy medical counselor, a relentlessly talkative little girl, and an entire crowd of visitors to the zoo. (Avila)

Most pleasurable peeks behind the mask Although the subject matter of each play were completely different, what *The Elaborate Entrance of Chad Deity* (at

Aurora Theatre) and *Truffaldino Says No* (at Shotgun Players) had in common was their unmasking of traditionally disguised figures whose role in life is to entertain: professional wrestlers and commedia dell'arte stock characters. Masks off, a pair of truly memorable characters emerged — fall guy in the ring Macedonio "Mace" Guerra (Tony Sancho), and Truffaldino (William Thomas Hodgson), set to follow in the pratfalling footsteps of his father, the famous Arlecchino (Stephen Buescher). While neither play was entirely without flaw, these winsome protagonists bore their respective identity crises with wit, bravery, and heart. (Gluckstern)

Most prescient debut Mojo Theatre. It was in the immediate aftermath of Hurricane Sandy, many miles away from the storm's path, in an obscure upstairs theater of the old Redstone Building on 16th Street, that *Lost Love*, a little jewel of an existentialist comedy from director-playwright Peter Papadopoulos, marked the San Francisco debut of impressive newcomers Mojo Theatre — and prefigured the day's events with humane intelligence and uncanny meteorological instincts. (Avila)

Best example of "I might as well have slept in and just read the press release" The art of the interview is a delicate balance of research and serendipity, and just as important as knowing what questions to ask is knowing when to let the subject take the lead — which made interviewing the truly legendary playwright Eve Ensler on her newest piece, *Emotional Creature* CONTINUES ON PAGE 18 >>

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ARTS + CULTURE: THEATER



CUSTOM MADE'S *LITTLE BROTHER* PHOTO BY JAY YAMADA

CONT>>

(performed at Berkeley Rep), so frustrating. She never deviated from her well-worn script with any fresh insights, to the point where it didn't seem to matter what my questions were. My only consolation is the fact that every other interview I've read with Ensler on the topic has unfolded almost word-for-word the same as my own — so at least I know I'm not alone. (Gluckstern)

Sexiest scene in which the actors don't move (but the stage does) Alex Moggridge and Marilee Talkington at a slowly rotating pub table in Mark Jackson's *Salomania* at Aurora. Eros and Thanatos seemed in a slow dance with each other in this striking flirtation between a jaded frontline soldier and a war widow recently liberated from stultifying domesticity. (Avila)

Most graceful bow *Becoming Grace* at the Jewish Theatre. Naomi Newman's potent solo play, built from the words and writing of

author Grace Paley, closed the 34th and final season of San Francisco's esteemed Jewish Theatre (formerly Traveling Jewish Theatre). (Avila)

Best musical theater collaboration *The Ratcatcher* at the Imaginists. This Santa Rosa company is a must see for lovers of smart, intimate, community-based theater, and their latest, a re-telling of the Pied Piper of Hamelin legend, is a pitch-perfect dystopian fairytale featuring a memorable cast and an irresistible musical score by full-partners in the production, the Crux. It's worth the drive, but here's hoping they bring it down to SF sometime. (Avila)

Best death scene Michael Zavala in *Phaedra's Love* at Bindlestiff Studio. Do It Live!'s worthy production of Sarah Kane's reworking of the Hippolytus myth climaxes with Hippolytus (a hipster hedonist in Zavala's capable rendering), castrated and disemboweled, but finally interested in life. (Avila) **SFBG**

SHORT TAKES BY ROBERT AVILA

Best impersonation of a pervy authority figure Sara Moore as Mr. Roper in *Three's Company* at Finn's Funhouse

Best argument for going color blind *Red* at Berkeley Rep

Best approximation of a teenager Ann Lawler as Theresa in *100 Saints You Should Know*, at Theater Rhino

Worst approximation of teenagers *Jesus in India*, at the Magic Theatre

Best actual teenagers Director Nick A. Olivero's excellent, age-appropriate cast in *Dog Sees God* at Boxcar

Most existentially satisfying use of a digital delay Sara Kraft's *TRUTH++* at the This Is What I Want festival at SOMArts

Best lounge act without a lounge Anne McGuire (and Anne McGuire) and Wobbly in *Music Again* at San Francisco Museum of Modern Art

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ZOMBIES FTW

Gamer looks back at 2012's best experiences behind the controls

BY PETER GALVIN
arts@sfbg.com

YEAR IN GAMER It was a good year for gaming. You may not have realized it, with fewer marquee titles than last year's three-mageddon of *Resistance 3*, *Gears of War 3*, *Battlefield 3*, and *Modern Warfare 3* in a span of two months, and with no sign of the long-rumored and eagerly-anticipated new PlayStation and Xbox consoles. But this year was actually an embarrassment of riches for gamers who were willing to buck the franchise bug and try something new, suggesting that developing games for a generation of flagging consoles doesn't have to be an exercise in repetition and sequel-itis. Instead, it provides an incentive for developers to get a little creative.

Tell me a story The surprise success of 2012 was *The Walking Dead* (Telltale Games), a game that's a series of shorter "episodes" in which

you play as Lee, an escaped convict in a zombie-occupied Atlanta. But the real heart of the experience is in developing who Lee is for yourself. Sure, the game often decides what your character does and where he goes, but you are given the tools that shape his motivations for *why*.

In my play-through, Lee made many decisions I would describe as "good," but the options were never black or white. I helped form a back story that had Lee helping others to survive the zombie apocalypse in order to alleviate guilt for his wrongdoings. Each choice you make, no matter how superficial or comparatively insignificant, strengthens your attachment to your character. The real challenge of *The Walking Dead* is in reminding yourself not to focus on making the "right" decision because there never is one.

Look at what they ask of you! Most gamers play to have fun; it's cathartic to blow off steam after work by shooting some computer-generated bad guys. *Spec Ops: The Line* (Yager Development/2K Games) is not content to offer target practice without also asking you to question why you blindly accept the tenets of this structure. On the surface *Spec Ops* looks a lot like a military third-person shooter — and it plays competently as one if that's all you're looking for.

But *Spec Ops* is also a secret art game, a shooter that wants gamers to take

a harsh look at the atrocities they commit in these war shooters, and ask why they enjoy playing them anyway.

In direct contrast to *The Walking Dead*, *Spec Ops* experiments in neglecting player choice. For instance, there's a sequence where you have no choice but to deploy the deadly chemical white phosphorous upon a group of enemy troops in order to survive, only to learn that your actions resulted in the deaths of civilians, many of them women and children.

It's debatable whether *Spec Ops* fully succeeds in balancing art project and fun; there are times when it's clear you are not meant to be enjoying the game. But that there's a shooter on the market attempting to be more than mindless about its murder makes it worth a look.

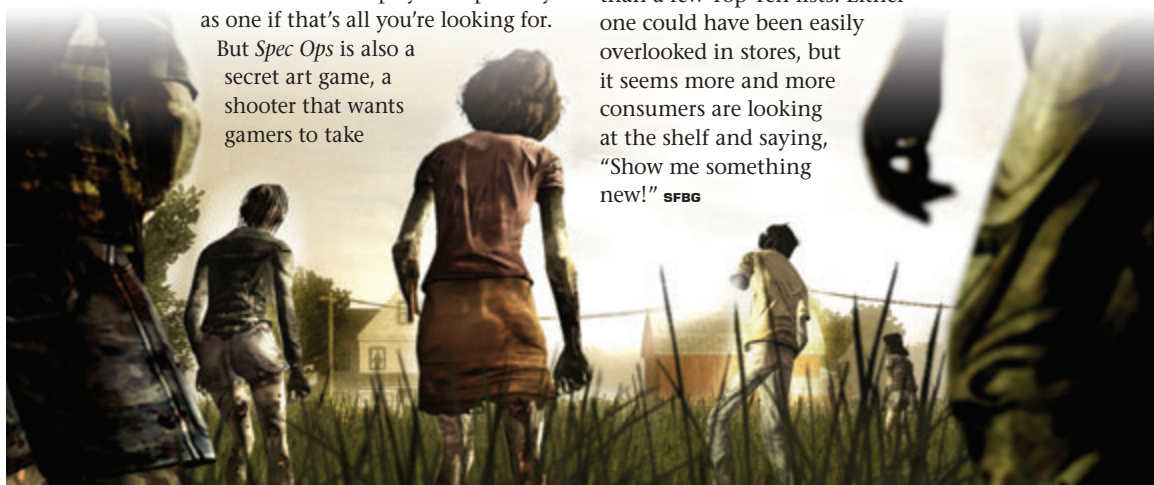
A new IP isn't a death sentence Savvy gamers are beginning to recognize that they are being sold the same experiences year after year. *Call of Duty* and *Mario Bros.* continue to sell well, but highly iterative franchises

like these are causing increasingly apathetic gamers to lash out in interesting ways, such as the now annual Metacritic bombing of *Call of Duty*.

It's hard to blame publishers; making a non-sequel, non-franchised game is risky. Each month more and more small companies are shuttering their doors, and the future doesn't look great for middlemen like THQ either, who are currently dangling on the verge of bankruptcy. So it's kind of amazing we're able to celebrate the successes of a good number of smaller titles this year.

Kiss kiss Lollipop Chainsaw did fairly well for Japanese auteur Suda 51, although it may have been the zombies and cheerleader on the cover that gave the game a bit of a boost in the young male demographic. A tongue-in-cheek hack 'n' slash game with English dialogue written by indie filmmaker James Gunn, *Chainsaw* is laugh-out-loud funny in enough places to make up for a little repetitive gameplay.

Bang bang More unlikely successes this year were Square Enix's Hong Kong sandbox shooter *Sleeping Dogs* and Bethesda's first-person stealth game *Dishonored*, both of which are happily finding themselves on more than a few Top Ten lists. Either one could have been easily overlooked in stores, but it seems more and more consumers are looking at the shelf and saying, "Show me something new!" **SFBG**



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ARTS + CULTURE: MUSIC

BALKAN BRASS BLOWUP

BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY If you're going to book a Balkan-influenced band, don't expect the crowd to stay put. The Bay Area's Inspector Gadje, an offshoot of the Brass Liberation Orchestra, usually packs in around 15 players, including 12 on horns and three percussionists. When the raucous group came marching through the wilderness (read: Golden Gate Park) during Outside Lands, it filled in crevices between trees, and created an instant party atmosphere between the main stages. Those fast-walking through the thoroughfare of Choco Lands stopped in their tracks, surrounded the group, and started dancing, against everyone's better judgment. It all happened in the blink of a dirt-lodged eye.

"A lot of Balkan music has a great 'party' feel to it...even when the music includes moments or textures that might have a darker feel, the music is played with an undeniable exuberance," says Oakland's David Murray. "The rhythms of the Balkans; Greece, Macedonia, Serbia, Bulgaria, etc., include many unusual time signatures that are compelling and especially attractive to musicians."

Murray, a graphic designer by trade, is one of those musicians — he's been playing bouzouki in Greek Rebetika band Disciples of Markos since 2004, and also plays fiddle in the Squirrely Stringband, which is the house band for the North Oakland square dance (a "monthly underground hillbilly dance party," as he describes it). As a combination of his art and music backgrounds, he also produces and designs albums for the Dust-to-Digital record label, which specializes in reissuing obscure folk and world music.

His newest project, however, is all about the music of the Balkans. He began the **Berkeley Balkan Bacchanal** (berkeleybalkan-bacchanal.com) music series at Berkeley's Starry Plough in October 2011. He got the idea after meeting



like-minded acts in the Bay Area, with affinities for Southeastern European styles of music. In the past year or so, the monthly Balkan showcase has seen performances by Murray's band, along with Inspector Gadje, Zoyres, Veretski Pass, Janam, Gadjitos, and a dozen or so more.

The last Berkeley Balkan Bacchanal of 2012 takes place this week, with **Fanfare Zambaleta**, "Middle Eastern marching band" **MWE, and Helm**, a group that specializes in Turkish classical and pop music (Thu/20, 8pm. Starry Plough, 3101 Shattuck, Berk. www.starryploughpub.com). Murray says MWE, which includes three or four horns and the wailing Turkish reed (*zurna*), is known to play in the middle of the dancefloor with the crowd dancing around them. See? Instant party music.

I asked Murray if it's been challenging to track down acts for this series, as it has such specific influences but he shut that down quick: "No, it hasn't been difficult at all. There are a lot of great bands around here that fit into the theme of our series. At one point there were no less than three Balkan brass bands in town...And because we don't mind pushing the boundaries of the Balkans to include neighboring influences, we've been able to feature bands that play Algerian music, Persian, and more."

He added in some historical links, for good measure: "The Bay Area has a very vibrant Balkan music scene, which has some interesting origins in the 1960s, with bands like Kaleidoscope. The early California Renaissance Fairs provided an early outlet for many Balkan musicians, and music camps, such as Lark Camp in Mendocino, have been inspiring and teaching musicians for generations."

As a novice listener, I've (admittedly) grown interested in Balkan sounds via more mainstream bands that have remote influences from the regions, acts like Balkan

FANFARE ZAMBALETA GROUP SHOT; THE DISCIPLES OF MARKOS AT THE BACCHANAL; CHURCHES FANFARE ZAMBALETA PHOTO BY REUBEN RADDING; DISCIPLES OF MARKOS PHOTO BY MIKE LINN



Beat Box and early Beirut, which typically blend sounds and instruments from a variety of places with pop and folk influences; but also thanks to Gogol Bordello and, more recently, Inspector Gadje, which is more purely influenced by the Balkan style.

"I tend to avoid bands that are actively 'fusion,' it doesn't interest me much, especially bands that combine many styles," Murray says. "It seems, to me, to usually dilute the very thing that makes the music interesting to begin with. But I'm sure there's a wide range of opinions on this subject among the various bands and audience members."

He says he's more interested in bands that dig deep into the music they play, understanding the history and playing it in an authentic style. He brings up local bands such as Veretski Pass, which plays klezmer with accordion, fiddle, and bass, but also has studied the Jewish music of the Carpathian mountains, noting that the band will be back to the Starry Plough Jan. 17 for an all-klezmer night with the Gonifs.

But Murray points out that this doesn't mean the acts of the Berkeley Balkan Bacchanal are rigid. "...that's not to say that these bands are stuffy academics or that they don't play with styles to some degree. On the contrary, most of the players are young and bring the music to life in a vibrant way that gets heads bobbing and feet dancing."

"A great example is the Mano Cherga band, which played in September, and sounds like a Serbian party band you'd hear at a drunken wedding bash."

Bring on the brass and vodka.

A VERY CASTLE FACE CHRISTMAS

There are a number of reasons why A Very Castle Face Christmas is an obvious choice. There's performances by Thee Oh Sees, Blasted Canyons, Warm Soda, and recent GOLDIES winner the Mallard. Plus,

it's a benefit for the Coalition on Homelessness in SF, a very worthy cause. There's also the added bonus of the venue itself. I just this week finally made it to a show at newish Mission venue the Chapel, and it was, frankly, charming — from the dark-wood high beam arched ceiling, to the multiple bars (three), to the band-watching angles (you can see from the main room, the balcony, and the soon-to-be-restaurant, plus there are flatscreens linked to cameras fixed on the stage). Win-win-win. Thu/20, 8:30pm, \$15. Chapel, 777 Valencia, SF; www.thechapelssf.com.

HIGH ON FIRE

Following front person Matt Pike's treatment for alcohol addiction, Oakland's beloved stoner metal act High on Fire is back. Well, technically, the band has been back for about a month, touring the country on most recent release *De Vermis Mysteriis*. But this will be it's first big show back in the Bay, where it belongs. With Goatwhore, Lo-Pan. Sat/22, 9pm, \$21. Slim's, 333 11th St., SF. www.slimspresents.com.

CHURCHES

Remember this summer, when distortion-loving East Bay act CHURCHES was Kickstarting a record written for the pro-marriage equality cause? The band — led by Caleb Nichols of Port O'Brien and Grand Lake, Pat Spurgeon of Rogue Wave, and Dominic East — exceeded its goal, and that seven-inch (*LOVELIFE*) will see release at Bottom of the Hill this week. The trio also released a music video in conjunction with the record: interspersed with the band playing is a classic family portrait set-up with scenes of smiling families, and CHURCHES with their friends and loved ones, including Nichol's fiancée, Grand Lake drummer John Pomeroy. With Tijuana Panthers, Toshio Hirano. Sat/22, 9pm, \$12. Bottom of the Hill, 1233 17th St., SF; www.bottomofthehill.com. **SFBG**

BY MATT FISHER
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YEAR IN VISUAL ART Maybe it's the Mayan calendar thing. Large cycles and turnings, old giving way to new, and all that. But in thinking about 2012, I can't help but think about big seismic shifts and changes to infrastructure that are moving large pieces of the art world around, setting adrift transformations that won't settle down for some time.

So, at year's end I've written here something more like a love letter of hopes and apprehensions for my chosen profession as it evolves into whatever comes next. For to be sure, 2012 saw the structures of the art world (whatever that term means to you) a-changing.

From the viewpoint of commerce, never before has the term "art market" seemed more apt, as the art fair circuit has seized firm control over art buying, in environments that feel much more like a Tangier spice bazaar than any kind of dispassionate white-walled arena for ideas.

But forget that old definition for an art gallery anyway. The new one for 2012 and beyond is this: a storefront for itinerant consultancies who are measuring their time until touching down in the next art fair booth.

Given that, it's completely logical, and also disheartening, that larger numbers of Bay Area galleries truncated their hours in 2012. Why be open for more than 10 or 15 hours a week? As one gallerist told me this year, "The storefront is just for hospitality. We don't really sell anything out of here." Indeed, increasingly Bay Area galleries sell on the road in Miami, New York, Basel, Hong Kong, or somewhere else at one of the large art-fair conglomerations that now define the selling calendar.

For people like me, for whom wandering in and out of galleries is necessary for our peace of mind, this emerging scenario really bites. The nascent, creeping practice of keeping gallery hours only on Saturday, possibly Sunday with maybe another weekday thrown in (and you know who you are) does nothing to bridge the widening gap between the commonly held outsider perception that galleries are not for ordinary people and the dawning insider suspicion that, well, maybe galleries are not for art people either.

There has always been a divide between inside and outside the art world, but that has largely been a matter of self-identification. The insiders have always been the weirdos who bothered to care, who got geeky about the poetic language



PHOTO COURTESY OF SFMOMA

STATE OF THE ART

As art fairs boom and galleries struggle, is there hope for artists (and the art geeks who love them)?



PHOTO COURTESY OF THE DE YOUNG MUSEUM AND © PATRICE STABLE/JEAN PAUL GAULTIER

of objects and situations, tracking artists and galleries the way other people track chefs and restaurateurs. What worries me is that us weirdos are losing bandwidth in our own scene; until recently "insider" has included the art-viewing-and-talking public, and not just the art-buying class. The forming idea of what an art constituency is has rapidly shifted, and though I'm not exactly on the same page as ex-critic Dave Hickey, who very publicly "quit" the art world this year (with statements like "Art editors and critics — people like me — have become a courtier class. All we do is wander around the palace and advise very rich people. It's not worth my time."), I

get where he's coming from.

If the work is increasingly being shown and promoted *elsewhere* along a rarified travel route, what recourse are the rest of us empty-pocketed onlookers supposed to have? But all signs point to this continuing and accelerating. In 2013 we'll see the market further consolidate around global cities and travel plans, and for local galleries, "risk-taking" will increasingly have less to do with ambitious, place-aware programming and more with stretching budgets and maximizing production to keep pace with the expanding endless summer of art fairs.

But gathering together seems to present its own risks, too.

Superstorm Sandy served an ominous warning about the geographic and physical contingency of the architectures where art is both sold and guarded. This year we witnessed the mass wipeout of both artworks and small galleries caused by a single (albeit badass) storm, literally swamping the world's highest concentration of art dealers and contemporary artworks in the hemisphere's most important art neighborhood. Many of those galleries and artworks will not resurface. For every one David Zwirner, with his stable of well-insured, blue chip artworks, there are a dozen small galleries each with emerging artists who just lost entire seasons of work and rent.

And I can't not mention the January suicide of Mike Kelley, a hero to me and most artists I know. His death was a somber reminder that the art world is still inhabited by, and is shelter for, troubled hearts who sometimes can't outrun their own demons, no matter how successful or beloved they become.

Yet there's hope too. I saw some great shows this year, in museums, in galleries and, yes, at Burning Man, where Matthew Schultz' breathtaking *Pier 2*, a 250-foot, full-size pier complete with shipwrecked Spanish galleon, hit the perfect note of surreality and absolute joy. Both the Jean Paul Gaultier show at the de Young and Cindy Sherman show at the San Francisco Museum of Modern Art reminded us that institutions can dazzle when they set their minds to it, and Ben Kinmont at SFMOMA demonstrated that even if you're stuffed into the mezzanine reading room, you can still pack a conceptual wallop. I also loved Mark Benson's show at Ever Gold, Liam Everett at Altman Siegel, and Brent Green at Steven Wolf, to name just a few.

Where art making intersects the public there were bright spots, too. I mean, sure it's a publicity gimmick that's in practice all over the country, but somehow Oakland Art Murmur became a *thing* this year, an authentically energetic collection point that now draws thousands of people to Uptown Oakland each month. And tech continues to make inroads into the decidedly old school art machine: Kickstarter, Indiegogo, Paddle8, Art.sy, and a slew of other web tools made following, researching, and funding creative projects more democratically accessible. Indeed, I'm increasingly hopeful that from tech somewhere we'll see an antidote to the increasingly oligarchical practices that sustain the current art market. **SFBG**

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ARTS + CULTURE: DANCE

BY RITA FELCIANO

arts@sfbg.com

YEAR IN DANCE Looking back on 2012's over 500 performances — as calculated by Dancers' Group — the game of “best” and “worst” makes less sense than ever. What makes the Bay Area a place worth living in is the vitality of its arts, and dance in particular. We only have one superstar company, San Francisco Ballet, but we've got a number of excellent mid-size ensembles and just enough of a competitive environment to discourage rank amateurism.

Whether for financial reasons or a desire to forego the demands of conventional stage presentations, dancers have continued their exodus to galleries and museums, like the San Francisco Museum of Modern Art, the Asian Art Museum, the California Academy of Sciences, and the de Young Museum. But they have also presented work in public spaces: City Hall, Market Street, Union Square, and Golden Gate Park. These performances necessitate the rethinking of formal parameters, but also reach out to new audiences.

Here are ten companies and artists who challenged expectations or unveiled surprises (at least to me) in 2012. Surprises from young artists are the norm, but experienced choreographers have a far more difficult task when it comes to catching viewers off-guard.

In the middle of March (and after 40 years of rethinking time, space, and motion), Eiko and Koma presented their most radical performance yet. With the breathtaking *Fragile*, a four-hour meditation in which they moved perhaps two feet, they stretched every conceivable theatrical concept beyond where it could reasonably be expected to go. It was mesmerizing, though I kept wondering where *Fragile* would be without the wondrous collage of music that David Harrington had assembled for his Kronos Quartet.

Keith Hennessy's *Turbulence (a dance about the economy)*, a many-tentacled creature that sprawled and oozed its way through Yerba Buena Center for the Arts, was one of the year's most controversial premieres. No easy viewing, it showed that, for all his passion to redesign the social order, Hennessy is still working on creating new vehicles into which to pour his content. Gratifyingly,

Hennessy just received a USA Fellows Award, one of only five Bay Area choreographers to have been so honored.

Monique Jenkinson's splendid solo *Instrument* just finished its run at CounterPULSE. It needs to come back. She's known as Fauxnique in her drag alter ego, but there is nothing faux about this dancer-performance artist. In *Instrument*, perhaps Jenkinson's finest work yet, she asks questions about the body as a tool and the nature of being on stage. The figure of Rudolf Nureyev gave her the entrance into a witty but also heart-breaking portrayal of what it means to be a performer.

Even if you watch dance a lot, once in a while it happens that somebody pops up that you have never seen — and yet what they show

TRANSIT (TOP) AND TURBULENCE (A DANCE ABOUT THE ECONOMY)

TURBULENCE PHOTO BY ROBBIE SWEENEY PHOTOGRAPHY; TRANSIT PHOTO BY MARGO MORITZ

DISCOVERY CHANNELS

Risk-taking choreographers reached new heights in 2012



is already excellent. Such was the case with Nicole Klaymoon's *Embodiment* and her joyously rocking *House Matter*. Working with very good modern and hip-hop dancers, plus jazz singer Valerie Troutt and her vocal ensemble, the women created an evening-long piece about how a house can become a home.

Jenny McAllister's two-year old 13th Floor Dance Theater is the newest incarnation of McAllister's dance making endeavors. She has been choreographing genuinely funny dance, often

sending up popular culture, for a long time. *Bloomsbury/It's Not Real* was her first evening-length work. Using reality TV as a format, she came up with a lovingly

loony but smart portrait of the lives and loves of that motley crew known as the Bloomsbury Group.

At the end of

September, Birju Maharaj, the 74-year-old Kathak virtuoso, packed the Palace of Fine Arts with a primarily Indian audience who sat through a four-plus hour performance of superb dance. Maharaj performs here every couple of years, often with a similar repertoire. And still you sit there and can't believe your eyes and ear at this gentle, witty, and generous artist playing “games” with someone like Zakir Hussein.

During its 41st home season, ODC/Dance premiered KT Nelson's *Transit*. Taking one look at Max Chen's whimsical bike concoctions, I just *knew* that they would steal the show — but they didn't. Nelson used these metamorphosing velocipedes to call to the stage an image of urban life as fast-paced, fluid, and unstable. Yet for all its fractured continuity, Nelson and ODC's superb dancers seemed to say, it's a wonderful life.

San Francisco Ballet's *Beau* raised more eyebrows than any of its other commissions, as far as I can remember. Longtime guest artist Mark Morris has built up expectations, so people were furious, feeling let down by what they considered thin, slipshod, easy-way-out choreography. My opinion was in the minority — so I'm looking forward to the piece's return to find out whether what I *thought* was there, really is.

In the fall, my first encounter with *Einstein at the Beach* opened my ears and eyes to what I had known as “an opera” by Robert Wilson and Philip Glass. Surprising to see was how its exquisite details and extraordinary stylization owed more to kabuki than opera, and how Lucinda Childs' choreography fit into it like a jewel set into a frame. For once the hype surrounding a piece did not even approach the reality of the experience.

Dancers around the world know the Venezuelan-born David Zambrano as a superb, idiosyncratic teacher. So his *Soul Project*, set to a rich selection of blues and soul music, raised questions about his approach to choreography. Using the YBCA's Forum as a unified space for dancers and audience, *Soul's* meandering trajectory — you never knew who would perform what where — made this one of the year's most intimate experiences. To be a couple of inches away from such different, yet such superb performers doing what they do best was a treat. **SFBG**

BY CHERYL EDDY
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FILM To paraphrase *Christmas Vacation* (1989), 2012 is poised to deliver the biggest late-December film glut since Bing Crosby tap-danced with Danny Fucking Kaye. From Wednesday, December 19 to Tuesday, December 25, no less than 12 new movies are opening in the Bay Area, doomsday be damned.

Because I would not want to steer you wrong in this most wonderful time of the year — and since the movie everyone's buzzing about, *Zero Dark Thirty*, doesn't open in San Francisco until January 4; trust me, it's worth the wait — I'm taking a cue from the man with the bag and making a list, checking it twice, etc. Who's naughty, and who's nice? Read on for my rundown of this year's holiday movies.

Top of the food chain: Er, unchained. *Django Unchained* (out Tue/25), that is. Quentin Tarantino's spaghetti western homage features a cameo by the original Django (Franco Nero, star of the 1966 film), and solid performances by a meticulously assembled cast, including Jamie Foxx as the titular former slave who becomes a badass bounty hunter under the tutelage of Dr. Schultz (Christopher Waltz). Waltz, who won an Oscar for playing the evil yet befuddlingly delightful Nazi Hans Landa in Tarantino's 2009 *Inglourious Basterds*, is just as memorable (and here, you can feel good about liking him) as a quick-witted, quick-drawing wayward German dentist.

There are no Nazis in *Django*, of course, but Tarantino's taboo du jour (slavery) more than supplies motivation for the filmmaker's favorite theme (revenge). Once Django joins forces with Schultz, the natural-born partners hatch a scheme to rescue Django's still-enslaved wife, Broomhilda (Kerry Washington), whose German-language skills are as unlikely as they are convenient. Along the way (and it's a long way; the movie runs 165 minutes), they encounter a cruel plantation owner (Leonardo DiCaprio), whose main passion is the offensive, shocking "sport" of "Mandingo fighting," and his right-hand man, played by Tarantino muse Samuel L. Jackson in a transcendently scandalous performance.

And amid all the violence and racist language and Foxx vengeance-making, there are many moments of screaming hilarity, as when a character with the Old South 101 name of Big Daddy (Don Johnson) argues with the posse he's rounded up over the proper construction of vigi-



HOLIDAY MOVIE MASSACRE

..... 'Django Unchained,' 'Les Misérables,' and 10 more new flicks

lante hoods. It's a classic Tarantino moment: pausing the action so characters can blather on about something trivial before an epic scene of violence. Mr. Pink would approve.

A disaster movie to make you rethink your tropical vacation: Spanish director Juan Antonio Bayona (2007's *The Orphanage*) directs *The Impossible* (Fri/21), a relatively modestly-budgeted take on the 2004 Indian Ocean tsunami, based on the real story of a Spanish family who experienced the disaster. Here, the family (Naomi Watts, Ewan McGregor, three young sons) is British, on a Christmas vacation from dad's high-stress job in Japan.

Beachy bliss is soon ruined by that terrible series of waves; they hit early in the film, and Bayona offers a devastatingly realistic depiction of what being caught in a tsunami must feel like: roaring, debris-filled water threatening death by drowning, impalement, or skull-crushing. And then, the anguish of surfacing, alive but injured, stranded, and miles from the nearest doctor, not knowing if your family members have perished.

Without giving anything away (no more than the film's suggestive title, anyway), once the survivors are established (and the film's strongest performer, Watts, is relegated to hospital-bed scenes) *The Impossible* finds its way inevitably to melodrama, and triumph-of-the-human-spirit theatrics. As the family's oldest son, 16-year-old Tom Holland is effective as a kid who reacts exactly right to crisis, morphing from sulky teen to thoughtful hero — but the film is too narrowly focused on its tourist characters, with native Thais mostly relegated to background action. It's a disconnect that's not quite offensive, but is still off-putting.

A disastrous movie to make

you rethink procreation: A spin-off of sorts from 2007's *Knocked Up*, Judd Apatow's *This is 40* (Fri/21) continues the story of two characters nobody cared about from that earlier film: Debbie (Leslie Mann, Apatow's wife) and Pete (Paul Rudd), plus their two kids (played by Mann and Apatow's kids). Pete and Debbie have accumulated all the trappings of comfortable Los Angeles livin': luxury cars, a huge house, a private personal trainer, the means to throw catered parties and take weekend trips to fancy hotels (and to whimsically decide to go gluten-free), and more Apple products than have ever before been shoehorned into a single film.

But! This was crap they got used to having *before* Pete's record label went into the shitter, and Debbie's dress-shop employee (Charlene Yi, another *Knocked Up* returnee who is one of two people of color in the film; the other is an Indian doctor who exists so Pete can mock his accent) started stealing thousands from the register. How will this couple and their whiny offspring deal with their financial reality? By arguing! About bullshit! In every scene! For nearly two and a half hours! By the time Melissa McCarthy, as a fellow parent, shows up to command the film's only satisfying scene — ripping Pete and Debbie a new one, which they sorely deserve — you're torn between cheering for her and wishing she'd never appeared. Seeing McCarthy go at it is a reminder that *most* comedies don't make you feel like stabbing yourself in the face. I'm honestly perplexed as to who this movie's audience is supposed to be. Self-loathing yuppies? Masochists? Apatow's immediate family, most of whom are already in the film?

For theater geeks only: By

contrast, the audience *Les Misérables* (Tue/25) hopes to reel in is abundantly clear. There is a not-insignificant portion of the population who already knows all the words to all the songs of this musical-theater warhorse, around since the 1980s and honored here with a lavish production by Tom Hooper (2010's *The King's Speech*).

As other reviews have pointed out, this version only tangentially concerns Victor Hugo's French Revolution tale; its true *raison d'être* is swooning over the sight of its big-name cast crooning those famous tunes. Vocals were recorded live on-set, with microphones digitally removed in post-production — but despite this technical achievement, there's a certain inorganic quality to the proceedings. Like *The King's Speech*, the whole affair feels spliced together in the Oscar-creation lab. The hardworking Hugh Jackman deserves the nomination he'll inevitably get; jury's still out on Anne Hathaway's blubbery, "I cut my hair for real, I am *so brave!*" performance.

For Marion Cotillard fans disappointed by *The Dark Knight Rises*: Hathaway's *Dark Knight* co-star also has a new movie out this week. Unlike Hathaway, *Rust and Bone* (Fri/21) star Marion Cotillard never seems like she's trying too hard to be sexy, or edgy, or whatever (plus, she already has an Oscar, so the pressure's off). Here, she's a whale trainer at a SeaWorld-type park who loses her legs in an accident, which complicates (but ultimately strengthens) her relationship with Ali (Belgian actor Matthias Schoenaerts, so tremendous in 2011's *Bullhead*), a single dad trying to make a name for himself as a boxer.

Jacques Audiard's follow-up to 2009's *A Prophet* gets a bit over-

wrought by its last act, but there's an emotional authenticity in the performances that makes even a ridiculous twist (like, the kind that'll make you exclaim "Are you fucking kidding me?") feel *almost* well-earned.

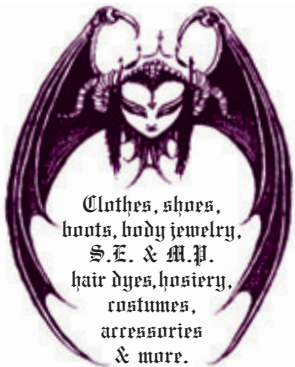
For those who are more *Black Christmas* (1974) than *The Christmas Story* (1983): Yes, Virginia, even smaller genre flicks get Christmas release dates. Irish import *Citadel* (Fri/21 at the Roxie) begins with terror: a young pregnant woman, on the verge of moving out of her soon-to-be-condemned high-rise, is attacked — while her husband, Tommy (Aneurin Barnard), looks on helplessly — by a pack of hoodie-wearing youths who inject her with a mysterious substance.

Though the baby lives, the woman dies, and Tommy becomes a haunted, paranoid husk of a man. Not that you can really blame him; the housing project he lives in is nearly deserted, and those hoodie-wearing gangs seem to be increasing (and are increasingly interested in his infant daughter). After an ominous build-up, the darkly disturbing *Citadel* can't quite keep the momentum going, though James Cosmo (*Game of Thrones* fans will recognize him even out of his Night's Watch blacks) offers an amusingly over-the-top performance as a foul-mouthed priest.

Thriller *Deadfall* (Fri/21), set amid a howling blizzard, has an all-star cast: Eric Bana and Olivia Wilde play a creepy-close brother-sister team who crash their getaway car after a successful casino heist; *Sons of Anarchy*'s Charlie Hunnam plays a vengeful boxer just out of the slammer (with nervous parents played by Kris Kristofferson and Sissy Spacek); and Treat Williams and Kate Mara are an antagonistic father-daughter team of cops chasing after most of the above. Bana's glowering performance is the high point of this noir-Western, though if the snowy landscape were a character, it'd be the most important part of the ensemble.

And the rest: Tom Cruise plays Lee Child's taciturn ex-military investigator in action thriller *Jack Reacher* (Fri/21) — featuring a villainous Werner Herzog; Sulley and company return in Pixar's enhanced re-release of its 2001 animated hit, *Monsters, Inc. 3D* (Wed/19); more 3D in acrobatic fantasy *Cirque du Soleil: Worlds Away* (Fri/21); a son (Seth Rogen) and mother (Barbra Streisand) drive cross-country in comedy *The Guilt Trip* (Wed/19); and Billy Crystal plays a harried grandpa on babysitting duty in *Parental Guidance* (Tue/25). **SFBG**

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LAST-MINUTE GIFTS

Tick, tock, it's panic o'clock

BY MARKE B. AND TIM REDMOND
culture@sfbg.com

SHOPPING Dearest Christian and Christian-adjacent reader: it's too late for the Internet. Unless you want to shell out Santa-sized bucks for overnight delivery, you're gonna have to fill those loved-ones' stocking IRL, with a good ol' fashioned brick-and-mortar dash through the metaphorical snow.

We mean you're going to have to go shopping, duh. And your flight leaves on Saturday, or their flight lands on Friday, or you're actually on your way to a holiday house party tonight! You can do better than a gift card. Yet even though you seem surrounded by retail options every moment of your life, when you're forced to suddenly think about what to get tea party maven Aunt Tilly or your nine-year-old second cousin who you think is named Erica (Caitlin? Amy? Danica?) or your drunk sort-of-friends, the mind blanks and the plan nogs.

So some of the options below may seem obvious any other time of year, but here they are to help kick-start your Christmas consumer creativity motors. Get ready to fill your sack with goodies! (Don't forget to bring your own sack.)

GREEN APPLE BOOKS AND MUSIC

Calendars, calendars, calendars! No gift crisis cannot be solved by a glossy 2013 calendar featuring soft-focus lighthouses of Nova

Scotia, baby baboons smearing ice cream in their hair, or various memes of yesteryear, repackaged helpfully for the Web-tardy. Oh, by the way, Green Apple is the largest bookstore in California, so there are books — and extremely helpful staff recommendations! — for everyone on your listicle.

506 Clement, SF. (415) 387-2272,
www.greenapplebooks.com

HEARTFELT

Heartfelt is the very definition of a last-minute gift emporium, a place filled with low-cost creative items for all ages. Italian cookware, span-dex log pillows, a hanging mobile you can customize with your own art ... it's an affordable world of creativity at your fingertips in Bernal Heights! Joke gifts (really creative ones), retro gifts, classic gifts, cool stuff you won't see anywhere else .. you can cover almost everyone on your list in one heartfelt stop.

436 Cortland,
SF. (415) 648-1380, www.heartfeltsf.com



22ND ANNUAL TELEGRAPH AVENUE HOLIDAY STREET FAIR

OK, more than 200 artists are showing off their goods all weekend in Berkeley — pottery, jewelry, t-shirts, hats, wall art, candles, leatherwork — surely you can find something for your dad while enjoying all the colorful characters, groovy tunes, and interesting eats that Berkeley can bring? It's a bargain bonanza.

Dec 22-24, 11am-6pm, free. Between Dwight Way and Bancroft Way, Berk.
www.telegraphfair.com

THE CANDY STORE

There are handmade s'mores. There are marshmallows made of vanilla and Maker's Mark. Adorable candy-filled Christmas tree ornaments? Yes ma'am. A cornucopia of season-perfect foil-wrapped chocolates; pre-wrapped "round of four" gift packs featuring four kinds of house made candy; large jars of gianduja, chocolate-hazelnut spread that puts Nutella to shame? What were we talking about again?

1507 Vallejo, SF. (415) 921-8000,
www.thecandystoresf.com

RARE DEVICE

Put a bird on them! Everyone needs a little twee under the tree, and this store — recently relocated to Divisadero in the place of our former butcher store — has lovely trinkets for all, in that naïve-sophisticate hipster style so popular with the kids these days. Everyone's koo-koo for Rare's impeccable jewelry collection and



Dress for
Dickens
and a dandy new year...

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ARTS + CULTURE: SHOPPING

neato home decor and kitchenware collections — there are actually coffee mugs with birds on them, yasss. Unique kaleidoscopic printed blocks by Lisa Congdon will brighten anyone's season, while festive Leah Duncan pillows add punch to every couch.

600 Divisadero, SF. (415) 863-3969, www.raredevice.net

POT AND PANTRY

What says love more than an exquisite aluminum egg timer, or cheer more than a fanciful cutting board shaped like a chicken? You'll be ladling out the love (ladles available) and satisfying every cook and non-cook's desire for kitchen accessories at this supercute Mission cupboard of culinary delights. This year, stick a whisk in their stocking and whip up some fun! (Sorry.) Or simply gift a unique recipe zine from P+P's neat library. Great for everyone? Sparq stones — soapstone cubes you can use in hot or cold drinks to maintain temperature — and kicky colored salt cellars.

593 Guerrero, SF. (415) 206-1134, www.potandpantry.com

SUCCULENCE

The venerable and much-loved Four Star Video rental shop in Bernal Heights found that its business model had run its course, so it morphed into Succulence, a yummy boutique plant store that features (of course) succulents but also a wide range of gardening supplies and cute classes for kids of all ages. Creative and artsy plants and planters, terrariums, hanging plants — plenty here for anyone who likes to fill their home with greenery. Plus: Really cool hand-carved ballpoint pens, which, in the \$50 range, are cheap for one-of-a-kind writing instruments.

402 Cortland, SF. (415) 282-2212, www.thesucculence.com

GREEN ARCADE

We'll take any gift you'd like to gift us from this liberal bastion of bookery on Market Street. A wonderfully curated selection of tomes focuses on history and social and environmental issues, with a generous sprinkling of poetry, theory, and California-centric items (while researching for this article, we were compelled by joy to snag a set of dish towels with old-time maps of the Golden State printed on them). You'll find great stuff for out-of-towners, armchair prophets, and new San Francisco arrivals here, or anyone who loves this kooky-beautiful land of ours.

1680 Market, SF. (415) 431-6800, www.thegreenarcade.com

UPPER PLAYGROUND

We have teenage boys in our life! Possibly you do in yours. They like to dress cool. Upper Playground has so many uniquely SF cool and boy-ish t-shirts, hats, hoodies, and related items that shopping for our cool teenage friends was so easy we began to suspect the whole enterprise. Is this reality? (There

are also tasty items for women and walls as well.)

220 Fillmore, SF. (415) 861-1960, www.upperplayground.com

CHOCOLATE COVERED

This Noe Valley treasure is billed as "San Francisco's Original Chocolate Boutique" — but we call it Dr Coocoa-nassus' Chocolatarium of Head-Explosion and Wonderment. There is every kind of fantasy chocolate bar combination to be found within its charming bounds — maple-coconut chocolate, blueberry chocolate, gingerbread chocolate, luscious vegan chocolate truffles, tiny bon bons with the face of Mrs. Claus sculpted upon them! people, they had Obama chocolates here during the election. The walls are lined with mystery cabinets labeled with street signs indicating the theme of the candy within, making for an adventurous shopping experience as well. 4069 24th St., SF. (415) 641-8123, www.chocolatecoveredsf.com



ALL OF JAPANTOWN CENTER

Seriously, there is so much of interest here you can't go wrong. Insanely detailed, completely untranslatable magazines devoted to singular cats and manga insanity at Kinokuniya Books; novelty fruit and animal eraser sets at Mai Do Fine Stationery so full of *squee* you want to eat them; scary-good replica samurai swords at Katachi; exquisitely wrapped boxes of chocolate strawberry mochi at Nippon Ya ... spend a couple hours wandering this mall and you'll come out with some really unique presents. Plus you'll be full of delicious sushi and hot tea.

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• Rx Nightly
• Animal Super Species

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9PM • \$8 ADV & DOOR
• RonDre.
• Everyone Is Dirty
• Down And Outlaws

FRIDAY 12/21
9PM • \$8 ADV & DOOR
• The Nickel Slots
• The Real Nasty
• Faded Paper Figures

SATURDAY 12/22
9PM • \$10 ADV & DOOR
• Long Beach Rehab
• Sublime LBC
• Herb In Movement
• Dewey and the Peoples

SUNDAY 12/23
SOLD OUT!
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• Kenton Chen

MONDAY 12/24
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TUESDAY 12/25
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WEDNESDAY 12/26
8PM • \$8 ADV & \$10 DOOR
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• Dear Indugu
• Collective W
• Bailey Stone

THURSDAY 12/27
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Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

ROCK/BLUES/HIP-HOP

Greg Adams East Bay Soul: Sweet Soul Christmas Yoshi's S.F. 8pm, \$25.
Another Funky Reggae Party Milk Bar. 9pm, \$5.
 With Creation, Ceasar Myles, Dreaded Truth.
Black Rebel Motorcycle Club Slim's. 7pm, \$31.
Burnt Ones, Violent Change, Cumstain, Cheap Bliss Brick and Mortar Music Hall. 9pm, \$7.
Chronic Town Make-Out Room. 7:30pm, \$5.
Fuzz (with Ty Segall) Hemlock Tavern. 8:30pm, \$7.
Gunshy Johnny Foley's. 9pm, free.
Charlie Hunter and Scott Amendola Duo Independent. 8pm, \$20.
Keith Crossan Blues Showcase with Mark Karan Biscuits and Blues. 8pm, \$15.
Psychic Ills, Wymond Miles, 3 Leafs Bottom of the Hill. 9pm, \$12.
Jill Tracey DNA Lounge. 9pm, \$10.
Rags Tuttle vs Papi Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz.
9pm, \$10.
**Dink Dink Dink, Gaucho, Eric Garland's Jazz
Session** Amnesia. 7pm, free.
Gennaro's Wax Trio 144 King Art Cafe, SF;
www.144kingcafe.com. 6-9pm, \$10.
Ricardo Scales Top of the Mark, 999 California,
SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Justin Ancheta Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 8pm.
"Timba Dance Party" Bissap Baobab, 3372 19th, SF; www.bissapbaobab.com. 10pm, \$5. With DJ Walt Diggz.

DANCE CLUBS

Aisle 45 Elbo Room. 9pm, \$5. With DJs Sureshot, Romanowski, Mauby, DJ Mauricio Aviles.

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.

Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.

Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.

Martini Lounge John Collins, 138 Minna, SF; www.johncollins.com. 7pm. With DJ Mark Divita.

ROCK/BLUES/HIP-HOP.

A Very Castle Face Christmas: Benefit for the Coalition on Homelessness Chapel, 777 Valencia, SF; www.thechapelfs.com. 8:30pm, \$15. With Thee Oh Sees, Mallard, Blasted Canyons, Warm Soda.

Blank Tapes, Electric Shepherd, Black Oscillators, Down Dirty Shake, DJ Neil Martinson Brick and Mortar Music Hall. 9pm, \$7-\$10.

Capital Cities, Jeffrey Jerusalem, popscene DJs Rickschaw Stop. 9:30pm, \$15-\$17.

Chrystian Rawk, Rin Tin Tiger Amnesia. 9pm.

Dredg, Judgement Day, Strange Vine Great American Music Hall. 8pm, \$20.

Girls in Suede, Of Shape and Sound, Coast Humber, Wes Leslie Façade Bottom of the Hill. 8:30pm, \$10.

John Lawton Trio Johnny Foley's. 9pm, free.

King City, Aloha Screwdriver, Business End The Parkside. 9pm, \$5.

Lenny Lashley's Gang of One, Tater Famine Knockout. 10pm, \$8.

Laurie Morvan Band Biscuits and Blues. 8 and 10pm, \$15.

"Nat Keefe Concert Carnival" Independent. 8pm, \$20-\$35. With Allie Krall, Reed Mathis, Sharon Gilchrist, and more.

Papi vs Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.

PHOTO BY JEFF SPIRER



Powder, Rain Parade, Bang Cafe Du Nord. 8pm, \$7.
Space Waves, Venus Beltran, In Letter Form
 Hemlock Tavern. 8:30pm, \$6.
This Can't End Well, Victoria and the
Vaudevillians, Vagabondage DNA Lounge. 9pm, \$8.

JAZZ/NEW MUSIC

David Lanz: Solo Holiday Show Yoshi's SF. 8pm, \$25.
Stompy Jones Top of the Mark, 999 California, SF;
www.topofthemark.com. 7:30pm, \$10.
Eddy Ramirez Savanna Jazz. 7:30pm, \$5.
SF Jazz Hotplate Series Amnesia. 9pm.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

Tipsy House Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasurmaker.

All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.

Base: Holiday Special Vessel. 85 Campton Place.

SF; www.vesselsf.com. 10pm, \$10.
Ital, Loric, Hawa Public Works Loft. 10pm, \$12.
 Presented by Future|Perfect.
Ritual Dubstep Temple. 10pm-3am, \$5. Trap
 and bass.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia,
 reggaeton, and more with DJs Don Bustamante,
 Apocolypto, Sr. Saen, Santero, and Mr. E.

ROCK/BLUES/HIP-HOP

“A Very Bowie Glampocalypse” Cafe Du Nord. 9:30pm, \$12-\$15. With First Church of the Sacred Silversexual, Straight-Ups, Coo Coo Birds, and more.

“Beatrock Music Anniversary” Brick and Mortar Music Hall. 9pm, \$9-\$12. With Bambu, Prometheus Brown, Rocky Rivera, Otayo Dubb, Power Struggle, Bwan, DJ Roza, DJ Tanner.

Fishbone Inner Mission SF, 2050 Bryant, SF; www.fishbone.net. 8pm, \$20-\$25.

Karen Lovely Biscuits and Blues. 8pm, \$20.

Maysa Yoshi's SF. 8pm, \$35; 10pm, \$27.

CONTINUES ON PAGE 28 >>

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Sat. Jan 12

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Jeff Peterson:
The Beauty of
Hawaiian Guitar**
Thurs, Jan 17

Vusi Mahlasela
Thurs, Jan 31



Chris Botti
Sat, Jan 19, 8pm
Sun, Jan 20, 7pm



Kronos Quartet Fri, Jan 11, 8pm



Shawn Colvin Sat, Jan 26, 8pm

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MUSIC LISTINGS

CONT>>

Mother Hips, Jackpot Great American Music Hall. 9pm, \$23.
Murder City Devils, Mallard Slim's. 9pm, \$22.
Music Box: Tribute to Genesis Regency Ballroom. 9pm, \$45-\$55.
Sambada Independent. 9pm, \$15.
Scissors For Lefty, Solwave, Trims, DJ Taylor Fife Bottom of the Hill. 9:30pm, \$10.
Sole Johnny Foley's. 9pm, free.
Nathan Temby, Papi, Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
"The End" DNA Lounge. 10pm, \$25. With Zion I, Mochipet, Stephan Jacobs, CandyLand, Robotic Pirate Monkey, Sound Remedy, and more.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org.

8:30pm, \$20. Theater of sound-sculptured space.
Benn Bacot Savanna Jazz. 7:30pm, \$8.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

FOLK/WORLD/COUNTRY

Queer Cumbia Bissap Baobab, 3372 19th, SF; www.bissapbaobab.com. 8pm, \$3-\$7.

DANCE CLUBS

DJ What's His Fuck Riptide Tavern. 9pm, free.
Hella Tight Amnesia. 10pm, \$5.
Joe Lookout, 3600 16th St, SF; www.lookoutsf.com. 9pm. Eight rotating DJs.
Ken Loi, Elephant Guns Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
120 Minutes: End of the World Party Elbo Room.

10pm, \$8. With NGUZUNGUZU, oOoOo, Boychild, resident DJs S4NT4 MU3RT3, Chauncey CC.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

SATURDAY 22

ROCK/BLUES/HIP-HOP

Bayonics Brick and Mortar Music Hall. 9pm, \$7-\$10.
Cafe R&B Biscuits and Blues. 8 and 10pm, \$20.
"California Holiday Show" Elbo Room. 9pm, \$10. With Z-Man, Eddie K, Grand Invincible, Oh Blimey, Marshall Payne, Deuce Eclipses and Caipo of Bang Data, and more.
Churches, Tijuana Panthers, Toshio Hirano Bottom of the Hill. 9pm, \$12.
Cut Loose Band Johnny Foley's. 9pm, free.

Bootsy Collins and the Funky Unity Band, Motion Potion Independent. 9pm, \$49.50.
Dark Hollow Riptide Tavern. 9:30pm, free.
High on Fire, Goatwhore, Lo-Pan Slim's. 9pm, \$21.
Lost Dog Found Inner Mission, 2050 Bryant, SF; www.lostdogfound.com. 9pm, \$15.
Maysa Yoshi's SF. 8pm and 10pm, \$35.
Mother Hips Great American Music Hall. 9pm, \$23.
Music Box: Tribute to Genesis Regency Ballroom. 9pm, \$45-\$55.
Papi, Jason Marion, Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.
Rule in Exile, James Conner Thee Parkside. 3pm, free.
Vagabond Lover's Club with Slim Jenkins, 29th Street Swingtet Cafe, burlesque with Szandora LaVey, Roxy Reve, Bunny Pistol Cafe Du Nord. 9pm, \$12-\$15.
Yassou Benedict Hemlock Tavern. 9:30pm, \$6.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org.
8:30pm, \$20. Theater of sound-sculptured space.
Savanna Jazz Group Savanna Jazz. 7:30pm, \$8.

FOLK/WORLD/COUNTRY

Savanna Blue, Get Off My Lawn Plough and Stars. 9pm.
"Noel Soley" Bissap Baobab, 3372 19th, SF; www.bissapbaobab.com. 7-9pm, free. Afoutayi Dance Music and Company, live Haitian drum and dance performances.
Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20 St, SF; www.atlascave.net. 4-6pm.

DANCE CLUBS

Bootie SF: Post-Apocalypse Party DNA Lounge. 9pm, \$10-\$15. With A Plus D, midnight mashup show, Keith Kraft, and more.

THE BOTTOM OF THE HILL

WEDNESDAY DEC 19 2012 8:30 PM • \$12 • AA
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WYMOND MILES
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THURSDAY DEC 20 2012 8 PM • \$10 • 21+
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DJ TAYLOR FIFE

SATURDAY DEC 22 2012 8:30 PM • \$10/\$12 • 21+
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Robert Glasper, Chris Dave
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4.26 SHUGGIE OTIS

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UPCOMING
THU 12/27 AFROLICIOUS
FRI 12/28 VICTIMS FAMILY/ BLACK COBRA
SAT 12/29 SWEATER FUNK
SUN 12/30 DUB MISSION: DJ SEP, ROBERT RANKIN
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'ANY LAST WORDS?'
AN APOCALYPSE EVE COMEDY SHOW WITH 40 OF THE BEST BAY AREA COMICS TELLING THE LAST JOKE OF THEIR LIVES!!!

FRI 12/21 8pm
THE END OF THE WORLD PARTY WITH: DEATH VALLEY HIGH, MC MEATHOOK & THE VITAL ORGANS, DJs SAM SUPA AND JACKAL

SAT 12/22 10pm \$5
BENEFIT FOR 'INGRDNTS OF FUNK' WITH WONWAY POSTBUL, TEEKO, DENNIS INFATE, GIVE AWAYS ALL NIGHT

MUSIC LISTINGS

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

Public Works Holiday Bash Public Works. 9pm, \$12. With Juan Maclean (DJ set), No Regular Play, and more.

Scooter and Lavelle, Chris Clouse Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.

Temptation vs Fringe Cat Club. 9:30pm, \$5-\$8. Video dance party, bad sweater edition.

SUNDAY 23

ROCK/BLUES/HIP-HOP

"Battle of the Bands" DNA Lounge. 5:30pm, \$12. With Miles of Machines, Refuge, Oceans and Odysseys, and more.

Tia Carroll Biscuits and Blues. 7 and 9pm, \$15.

John Lawton Trio Johnny Foley's. 9pm, free.

Dave Koz and Friends, David Benoit, Sheila E., Javier Colon, Margo Rey Warfield. 8pm, \$39.50-\$125.50.

Mermen Christmas Show Slim's. 8pm, \$15.

Moonfox, Prize, Mammoth Life, Liz O Show, DK Christian Joun Brick and Mortar Music Hall. 8pm, \$5-\$8.

Naive Melodies Boom Boom Room. 8pm, \$5.

Papi vs Greg Zema Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Campilongo Quartet Yoshi's SF. 7pm, \$20.

Jazz Jam with Savanna Jazz Band Savanna Jazz. 7pm, \$5.

Sophisticated Ladies, Bluebelles Red Poppy Art House. 7pm, \$5.

FOLK/WORLD/COUNTRY

Heel Draggers Amnesia. 8pm, \$5-\$10.

Twang Sunday Thee Parkside. 4pm, free. With Hoboagogo.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. With DJs Sep, Maneesh the Twister, guest DJ Deevce.

Jack Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 24

ROCK/BLUES/HIP-HOP

Clairdee's Christmas: Soulful Sounds of the SeasonYoshi's SF. 8pm, \$20.

Damir Johnny Foley's. 9pm, free.

FOLK/WORLD/COUNTRY

Oakland Interfaith Gospel Ensemble Slim's. 7 and 9:30pm, \$15.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.

Death Guild DNA Lounge. 9:30pm, \$5. Goth/industrial with Decay, Melting Room, Daniel Skellington, Sage, and Lexor.

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 25

ROCK/BLUES/HIP-HOP

Craig Horton Band Biscuits and Blues. 7 and 9pm, \$15.

"Black X-Mass" Elbo Room. 9:30pm, \$10. With Metro Mictlan, Death Medicine Band, Skozey Fetish, Amphibious Gestures, Theremin Wizard Barney. Major Power and the Lo-Fi Symphony Amnesia. 9pm.

DANCE CLUBS

Death Guild X-Mess Night DNA Lounge. 9pm, \$5. **SFBG**

STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

The Santaland Diaries Eureka Theatre, 215 Jackson, SF; www.combinedartform.com. \$20-50. Opens Wed/19, 8pm. Runs Thu/20-Sun/23 and Dec 26-29, 8pm (also Sat/22-Sun/23, 3pm); Mon/24, 3pm. Through Dec 29. David Sinaiko performs David Sedaris' holiday comedy, presented by Combined Artform.

ONGOING

Brian Copeland's The Jewelry Box ... A Genuine Christmas Story Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through Dec 29. Copeland remembers his Oakland childhood in this family-friendly holiday show.

A Christmas Carol Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Wed/19-Sat/22, 7pm (also Fri/21-Sat/22, 2pm); Sun/23, 1 and 5:30pm; Mon/24, 1pm. American Conservatory Theater's annual holiday performance features James Carpenter as Scrooge.

Crones for the Holidays Stage Werx, 446 Valencia, SF; www.crackpotcrones.com. \$20. Sat, 3 and 8pm; Sun, 3pm. Through Dec 30. Terry Baum and Carolyn Myers (a.k.a. the Crackpot Crones) perform their new sketch comedy and improv show.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Forking II: A Merry Forking! Christmas TJT, 460 Florida, SF; www.pianofight.com. \$30. Thu-Sun, 8pm. Through Dec 30. PianoFight presents the return of playwright Daniel Heath's 2011 holiday-themed *Forking* play, his brand for a play that allows audiences to vote by applause on the direction of the plot at certain junctures, or forks, in the narrative. In this forked-up Christmas tale, set in a busy mall on Christmas Eve, a dispirited underemployed Santa and his pot-dealing bakery-store roommate help to galvanize a group of characters who become entangled in a web of shopping, romance, and space cookies. There are weaker moments and some throwaway ideas, but not many; this is a solid comedic outing, whose 10-member cast (including a memorable cameo by PianoFight cofounder Rob Ready) is capable, versatile, and fun as they serve Heath's witty, well-proportioned script. (Avila)

The Golden Girls: The Christmas Episodes Victoria Theatre, 2961 16th St, SF; www.tran-shack.com. \$30. Thu-Sat, 8pm; Sun, 7pm. Through Dec 30. The Victoria is once again a time capsule taking appreciate audiences back to the 1980s, to watch television through the magic of drag performance. Local luminaries Pollo Del Mar, Cookie Dough, Heklina, and Matthew Martin reprise their seasonal roles as TV's *Golden Girls*, in back-to-back Christmas episodes that come complete with a soundscape of impossibly cheerful period commercials literally singing the praises of "processed cheese spread" and the like. In the first episode, "Scared Straight," Blanche (played by Martin, a swaggering hip-notizer of the first order) discovers her little brother (a lively Manuel Caneri) is gay, with much drama ensuing, at least until the last commercial break. Meanwhile, Dorothy's (Heklina) mother, Sophia (Cookie Dough), prepares for imminent death as foretold by a dream featuring her late husband. In episode two, "Twas the Nightmare Before Christmas," the girls' plans to spend the holiday with their families gets derailed when a lonely gunman (Laurie Bushman) enters the crisis center where Rose (Del Mar) works, holding everyone hostage. But Christmas together kind of works too, even if it's not exactly *Family Ties*. (Avila)

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-35. Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.

History: The Musical Un-Scripted Theater, 533 Sutter, SF; www.un-scripted.com. \$10-20. Thu/20-Sat/22, 8pm. The Un-Scripted Theater Company performs "an unscripted romp through Western history."

Hysterical, Historical San Francisco: Holiday Edition Alcove Theater, 414 Mason, Ste 502, SF;



www.thealcovetheater.com. \$25-40. Fri-Sat and Dec 26-31, 9pm. Through Dec 31. Comedian Kurt Weitzmann takes on San Francisco history, adding some holiday flair along the way.

The Marvelous Wonderettes New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$27-46. Wed-Sat, 8pm; Sun, 2pm (no show Sun/23). Through Jan 13. New Conservatory Theatre Center performs Roger Bean's 1950s pop-hit musical.

"A Minor Cycle: Five Little Plays in One Starry

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9:PM NO COVER!
BURN DOWN THE DISCO!
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PARKER BROS. W/JOHN DOE, MARK EITZEL, PAULA FRAZER & JILL OLSON, KELLEY STOLTZ & MANY MORE!

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AMPLIFIED SOUL W/DJ TONEARM!
SPECIAL ENDTIMES EDITION!
EVERY FRIDAY 10PM \$5
LOOSE JOINTS!
DJ'S TOM THUMP/DAMON BELL & CENTIPEDE
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SAT DECEMBER 22 7PM \$8
KUGELPLEX CD RELEASE PARTY!
KLEZMER, OLD WORLD SOUL, ROMANY (GYPSY) MUSIC
W/ THE SHTEL SHAKERS BELLY DANCE TROUPE
10PM \$5
EL SUPERRITMO!
EL KOOL KYLE Y DJ ROGER MÂS
CUMBIA, DANCEHALL, SALSA, HIP HOP

SUN DECEMBER 23 7:30PM FREE!
HOLIDAY ROCK!
W/DJ HENRY & DJ CINDY G

TUES DECEMBER 25 5PM \$5-\$10
IT'S A JEWISH CHRISTMAS, S.F.!
CHINESE! DJS! DANCING! STRIP DREIDEL!

WED DECEMBER 26 10PM FREE!
INT'L FREAKOUT A GO-GO!
DJ SPECIAL LORD B, BEN BRACKEN \$ BOBBY GANUSH
60S-70S ASIA, AFRICA, LATIN AMERICA, INDIA, EUROPE

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DAVID SINAIKO IN THE SANTALAND DIARIES

Night" NOHspace, Project Artaud, 2840 Mariposa, SF; www.theatreofyugen.org. \$10-30. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 1pm. Through Dec 30. Theatre of Yugen presents the world premiere of five one-act plays based on tales of childhood, interpreted through traditional Japanese artistry.

The New California Traveling Jewish Theater, 470 Florida, SF; www.pianofight.com. \$20-25. Wed/19, 8pm. PianoFight's all-female ForePlays troupe offers this bleak take on the future of the state, after the Big One shears California off from the mainland and everyone begins "drifting away from the rest of the United States." You wouldn't know it by the dispiritingly pedestrian humor on display in this series of mostly feeble sketches (written by Kate Jones, Jessica Mele, Rachel Rockwood, Emma Shelton, Meredith Terry, and Sarah Wright), which tend to cling to the worst tendencies in the culture with a complacency masquerading as satire. Also on

CONTINUES ON PAGE 30 >>

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THURSDAY DECEMBER 20TH 8PM \$7 (ROCK)
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RAIN PARADE • THE BANG
FRIDAY DECEMBER 21ST 9:30PM \$12/\$15 (ROCK)
THE FIRST CHURCH OF THE SACRED SILVERSEXUAL STRAIGHT-UPS • COO COO BIRDS
JESUS ANGEL GARCIA
(FROM THREE TIMES BAD)
SATURDAY DECEMBER 22ND 9PM \$12/\$15 (SWING/ROCKABILLY)
A-TOWN AGENCY AND SLIM PRESENTS:
VAGABOND LOVER'S CLUB WITH SLIM JENKINS
29TH STREET SWINGTET
BURLESQUE WITH SZANDORA LAVAY, ROXY REVE & BUNNY PISTOL
DJ TANOA "SAMOA BOY"
FRIDAY & SATURDAY DECEMBER 28TH & 29TH 9PM \$16 (ROCK)
KALX PRESENTS:
HOWLIN' RAIN / VETIVER
DJ SELECTIONS BY BRITT GOVEA
(12/28 ONLY)
MONDAY DECEMBER 31ST 9:30PM \$35 (ROCK)
KALX PRESENTS:
NEW YEAR'S EVE WITH: HOWLIN' RAIN / VETIVER
WEDNESDAY JANUARY 2ND 9:30PM \$8 (ALT-COUNTRY / BLUEGRASS)
WEATHER SIDE WHISKEY BAND
THE CREAK • JESSI PHILLIPS
FRIDAY JANUARY 4TH 8:30PM \$10/\$12 (ROCK)
SNARL! PRESENTS:
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IN LETTER FORM
CATHARSIS FOR CATHEDRAL TRACING FIGURES
SATURDAY JANUARY 5TH 9PM \$8 (ROCK/POP)
SF CARES: HURRICANE SANDY BENEFIT WITH:
ELENA OVALLE (FEATURING DC)
THE LIZ O SHOW
KATIE GIRIBALDI (BAND)
GYASI ROSS (BAND)
WEDNESDAY JANUARY 9TH 9:30PM \$12/\$15 (WORLD)
AFRICAN ADVOCACY NETWORK PRESENTS
DIEKAFO FEATURING:
KARAMO SUSSO (WITH DANCE BAND)
MAMADOU AND VANESSA
THURSDAY JANUARY 10TH 7PM \$5 (WORLD)
SUBCONTINENTAL DRIFT
- MIXER AND PERFORMANCES
FRIDAY JANUARY 11TH 9PM \$10/\$12 (INDIE)
LOVING CUP PRESENTS:
THE RANGE OF LIGHT WILDERNESS
KACEY JOHANSING • LITTLE WINGS

UPCOMING SHOWS:
1/12 WILL MAGID TRIO (PLUS SPECIAL GUESTS)
1/15 THE GET DOWN BOYS
1/16 TODD SICKAFOOSE'S TINY RESISTORS
1/17 ADIOS AMIGO
1/18 TELL RIVER (CD RELEASE)
1/19 TRAILS AND WAYS
1/20 BESO NEGRO
1/24 NATE CURRIN (WITH BAND)

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FRI 12/21
BEATROCK MUSIC

SAT 12/22
THE BAYONICS

SUN 12/23
MOONFOX
PRIZE, MAMMOTH LIFE, THE LIZ O SHOW, DJ CHRISTIAN JOUN

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MON 12/31
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THE PEOPLE NYE BALL
RICH MEDINA
SPECIAL SET BY DJ CALI ALONGSIDE DJ CECIL, HOSTED BY AMY NABONG & HEYLOVE*

THU 1/3
LAMMORI PROD PRESENTS
FIELD TRIPS
SPEED GOAT, LAKE MERRITT MONSTERS

CONT>>

the bill is stand-up comedian Clare O’Kane, who’s something of a relief; and comic musician Lady Blanche, with interludes of a forgettable nature. **The Rainmaker** Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Fri/21-Sat/22, 8pm. Shelton Theatre performs N. Richard Nash’s classic drama. **“The San Francisco Olympians Festival”** Exit Theater, 156 Eddy, SF; www.sfolympians.com. \$10. Wed/19-Thu/20, 8pm. This 12-night festival features brand-new plays by Bay Area writers, each based on one of the 12 Olympian gods of ancient Greece. **Scoorge: The Haunting of Ebenezer** Boxcar Theatre Studios, 125A Hyde, SF; www.boxcartheatre.org. \$16. Wed-Sat, 8pm; Mon/24 and Dec 30, 5pm. Through Dec 30. Jeff Garrett stars in a solo take on the Dickens classic, presented by Boxcar Theatre. **Speed-the-Plow** Actors Theatre of San Francisco, 855 Bush, SF; www.actorstheatresf.org. \$26-38. Wed/19-Fri/21, 8pm. Actors Theatre of San Francisco performs the David Mamet drama.

BAY AREA
Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Jan 5. Lynne Kaufman’s new play stars Warren David Keith as the noted spiritual figure. **Big Bubbly Holiday Spectacle with Louis Pearl, the Amazing Bubble Man** Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$8-50. Sun and Dec 26-29, 11am. Through Jan 6. Holiday-themed, kid-friendly show with bubble whisperer Louis Pearl. **Big River** TheatreWorks, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$23-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Dec 30. TheatreWorks performs the Tony-winning musical based on Mark Twain’s Huck Finn stories. **The White Snake** Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; www.berkeleyrep.org. \$29-99. Thu/20-Sat/22, 8pm (also Sat/22, 2pm); Sun/23, 2 and 7pm. In Mary Zimmerman’s *The White Snake*, nothing is quite as it seems. A mysterious stranger and her faithful servant are, in reality, a pair of shape-shifting serpents, the humble village pharmacy they build (with stolen money) is a front for their magical healing powers, a venerated Buddhist Abbott is actually a small-minded tyrant with a remarkably unholy obsession. Based on a Chinese myth dating to the 10th century, elements of “The White Snake” can be found in other mythologies around the world — from the biblical tempter in the Garden of Eden, to the healer snakes of Asclepius. However, in accordance with the tale’s historical evolution, from horror story to romance, Zimmerman’s treatment focuses mainly on the unusual love affair between Madame White (Amy Kim Waschke) and her karma-selected husband Xu Xian (Christopher Livingston). Weaving together fanciful design (a rainfall of ribbons, parasol puppetry, elegant period costuming and evocative video), elements of Chinese drama (amusingly described by narrators as they take place on stage), and a stirring reflection on the transformative power of love, complete with themes of self-sacrifice and endless fidelity, *The White Snake*, is a delicately-rendered fairytale which may not offer a way to enlighten-

Event listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

Final day of the Come Out and Play Festival SOMArts Cultural Center, 934 Brannan, SF. . All day, free. This month-long nostalgia triggering, fun-filled extravaganza of interactive games for adults is unfortunately coming to an end. Today’s your last chance to explore exhibits, play games, and take a break from your online pursuits.

THURSDAY 20

Solstice Eve Ocean Beach near the end of Taraval, SF. . 3:30pm, free. Pagans and children of the night, gather yourselves for this celebration of solstice energy. Come for the bonfire, stay for the drum circle — and a possible nighttime dip into the frigid waters. **#trendingtopics** Sip Bar, 787 Broadway, SF. . 9pm, free. Twitter’s trending topics more often than not are just the worst — #beliebersvsmonsters and #ghettomoviemashups, we’re looking at you. Host-comedian Dustin Hempstead attempts to make lemonade from these Internet culture lemons at this stand-up night, where local comics use trending topics as starting points for riffs. **“End of This World Summer Tour: A Show About a Road Trip”** Heist Gallery, 679 Geary, SF. . Through Jan/26. Opening reception: 7pm, free. Sparkles Positron and D23’s vibrant take on the American road trip comes just in time to frame your experience of “apocalypse.” The two spent the past year going from destination to destination in a vehicle named the “Crystal Teardrop,” seeking artistic inspiration from our nation’s diverse array of locales. For all you looking for a consciousness shift from December 21st, this show is a good place to get started.

FRIDAY 21

“Mundo Maya” Galeria de la Raza, 2857 24th St., SF. (415) 826-8009. . 6-8pm, free. If the world is still around today, be sure to catch this celebration commemorating the end of Mayan calendar. This is no woo-woo cultural appropriation, however. Artwork from Latino/Mayan youth and artist Roberto Y. Hernandez will also be display at one of the Mission’s longest-running Latino-curated galleries. **Mutiny Radio Comedy Benefit** Mutiny Radio,

ment, but certainly clears a path to the heart. (Gluckstern) **Wavy Gravy and His Guided Mistletoes** Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Thu/20-Sat/22, 8pm; Sun/23, 3pm. The activist legend shares stories and holiday cheer. **Woyzeck** Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$23-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Jan 27. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson’s tragic musical, based on an unfinished 1837 play by Georg Büchner.



CUT THROUGH THE APOCALYPSE NONSENSE AND LEARN ABOUT REAL MAYAN CULTURE THIS WEEK (FRI/21)

PHOTO BY ANECDOTALS

2781 21st St., SF. . 8-10pm, \$5-20. Laugh with the cast and crew of volunteer-run Mutiny Radio and toast to the survival of the Earth and the human race. Your entrance fee includes free wine, beer, swag, and raffle tickets. You could free bowling, concert tickets, or De Young passes — even if you don’t win anything just know you’ve helped out an awesome community radio station. **Winter Solstice Ceremony** San Francisco Zen Center, 300 Page, SF. (415) 863-3136. . 6:15pm, free. Recharge during ritual on the longest night of the year, in the peaceful confines of the SF Zen Center.

SATURDAY 22

City Star Party Point Lobos, El Camino del Mar, SF. . 6:30-10pm, free. Pray to the weather gods for clear skies if you intend on joining the San Francisco Amateur Astronomers for tonight’s ogling at the stars session. First-timers will have the opportunity to take part in a telescope clinic to learn the ropes of the finely-tuned equipment.

TUESDAY 25

Jewish Christmas with Broke Ass Stuart The Make-Out Room, 3225 22nd St., SF. . 5-11pm, \$5-10. Strip dreidel set to the tune of streaming Woody Allen, Larry David, and Sacha Baron Cohen footage sounds like our kind of Christmas. Such was the vision of DJ Matt Haze and host Broke Ass Stuart, who designed this kitschy extravaganza for all of you (Chosen and Left Behind alike) who can’t stomach staying in on a perfectly good day off. Did we mention there will be a Chinese food buffet? **SFBG**

PERFORMANCE/DANCE

“The Jewish Nutcracker, A Maccabee Celebration” ODC Theater, 3153 17th St, SF; www.odcdance.org. Thu/20-Fri/21, 3 and 7:30pm; Sat/22, 2 and 6pm; Sun/23, 3pm. \$20-25. World Dance Fusion presents multi-genre choreography by Katy Alaniz Rous. **“Voluspa: A Ghost Dance for 2012”** Dance Mission Theater, 3316 24th St, SF; www.dance-mission.com. Wed/19-Thu/20, 7:30pm. \$12-20. Ritual dance performance with Dance Brigade, Grrrl Brigade, NAKA Dance Theater, and others. **SFBG**

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete listings, see www.sfbg.com.

OPENING

Cirque du Soleil: Worlds Away The fanciful, high-flying circus troupe hits the big screen in 3D. (1:31) **Citadel** See "Holiday Movie Massacre." (1:24) **Roxie**. **Deadfall** See "Holiday Movie Massacre." (1:35) **Opera Plaza**. **Django Unchained** See "Holiday Movie Massacre."

(2:45) **Four Star, Presidio**. **Five** and **Six Hundred and Sixty-Six** The Vortex's apocalyptic December continues with two offbeat end-of-the-world dramas, one obscure and the other really, really, really obscure. *Five* (1951) was one of the few features written and directed by Arch Oboler, whose next (1952's *Bwana Devil*) would have the (sole) distinction of kicking off that decade's short-lived 3D craze. This black and white tale is less historically important but a lot more interesting thematically and otherwise. The title refers to the number of survivors whose paths cross after nuclear war presumably wipes out the rest

NAOMI WATTS AND TOM HOLLAND IN TSUNAMI DRAMA *THE IMPOSSIBLE*, OUT FRI/21. PHOTO BY JOSE HARO

FOR MORE ARTS CONTENT VISIT SFBG.COM/PIXEL_VISION

REP CLOCK

Schedules are for Wed/19-Tue/25 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Other Cinema:" "New Experimental Works," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "Noir City Xmas:" •**Holiday Affair** (Hartman, 1949), Wed, 7:30, and **The Lady in the Lake** (Montgomery, 1947), Wed, 9:30. •**The Apartment** (Wildier, 1960), Thu, 2:15, 7, and **Three Days of the Condor** (Pollack, 1975), Thu, 4:40, 9:20. •**They Live** (Carpenter, 1988), Fri, 7:30, and **Miracle Mile** (De Jarnatt, 1988), Fri, 9:20. "Twas the Night Before Sketchfest: An SF Sketchfest Christmas:" **Elf** (Favreau, 2003), Sat, 12:30; •**Emmett Otter's Jug-Band Christmas** (Henson, 1977), and **The Bells of Fraggie Rock** (Williams, 1984), Sat, 3; **Scrooged** (Donner, 1988), Sat, 5:30; **Bad Santa** (Zwigoff, 2003), Sat, 8:30. Screenings (\$10-20) feature special guests; more info at www.sfsketchfest.com. "SantaConCert" with the San Francisco Gay Men's Chorus, Mon, 5, 7, 9. Tickets (\$25-30) at www.sfgmc.org.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Any Day Now** (Fine, 2012), call for dates and times. **A Late Quartet** (Zilberman, 2012), call for dates and times. **A Royal Affair** (Arcel, 2012), call for dates and times. "World Ballet on the Big Screen:" **The Nutcracker**, performed by the Royal Ballet, London, Sun, 1. This event, \$15.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed through Jan 9.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Black Christmas** (Clark, 1974), Wed, 7:30. With star Margot Kidder in person. **Holy Motors** (Carax, 2012), Wed-Thu, 7, 9:15. **In the Family** (Wang, 2012), Thu, 7:30. •**35 Cents and a Dream: The Tale of Cliff's Variety** (Gutierrez, 2011), and **Making Christmas: The View from the Tom and Jerry Christmas Tree** (Gutierrez, 2011), Fri, 6; first two films plus **Sweet Onion Salad** (Gutierrez, 2009), Fri, 7:15. 9:30. This event, \$10-15. **Citadel** (Foy, 2012), Dec 21-27, 9:15 (also Sat-Sun, 3; no show Mon). **New Jerusalem** (Alverson, 2011), Dec 21-27, 7:15 (also Fri-Sat, 5; no show Mon).

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Vortex Apocalypse, or How I Learned to Stop Worrying and Love Thursday Film Cult:" •**Five** (Oboler, 1951), Thu, 9, and **Six Hundred and Sixty-Six** (O'Connell, 1972), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Honk If You're Horny: Retro Sex Musicals:" **Let My Puppets Come** (Damiano, 1976), Thu, 7:30. **SFBG**



A FILMED PERFORMANCE OF THE ROYAL BALLET'S **NUTCRACKER** SCREENS AT THE SMITH RAFAEL. PHOTO BY JOHAN PERSSON



of humanity (they'd each happened to be in lead encased surroundings when it the bomb hit). Beardo Michael (William Phipps) says good riddance: "I'm glad it's dead, cheap honkytonk of a world." However, his attitude turns around once pregnant Rosanne (Susan Douglas Rubes) shows up, then others. Unfortunately, their modest attempts to restart civilization are threatened by the fact that arrival number five (James Anderson) has a German accent and a Nazi attitude to go with it. Sans FX, this psychodrama uses sci-fi to ask some basic questions about existence and humanity; it may not be wildly sophisticated, but it's surprisingly void of cliché and progressive in ideas (notably racial ones, as the villain's most loathsome quality is his attitude toward Charles Lampkin's genial African American ex-soldier). *Five* is one of the first and also best of its era's many films about man's potential self-destruction. Co-feature *Six Hundred and Sixty-Six*, by contrast, is pretty torturous — an endless talkfest among male staffers (and one female-voiced master computer) in a government installation deep underground that they can't leave when total war extinguishes all life on the surface above. As they slowly suffocate to death, there is much debate about

Biblical prophecies and Satan (who regrettably does not put in an appearance). While the combination of sci-fi suspense and religious proselytizing might sound irresistible, this extremely rare production from the "Evangelical Christian Research Foundation" is perhaps the dulllest of all early '70s dystopian indies. *Vortex Room*. (Harvey) **The Guilt Trip** Seth Rogen and Barbra Streisand play a mother and son driving across the country. (1:35) *Marina, Presidio*. **The Impossible** See "Holiday Movie Massacre." (1:54) **Jack Reacher** Tom Cruise: kickin' ass, taking names, doing Tom Cruise things. (2:10) **Les Misérables** See "Holiday Movie Massacre." (2:37) *Balboa, Marina*. **Monsters, Inc.** 3D Pixar's 2001 hit about good-natured monsters returns in 3D form. (1:35) **The New Jerusalem** Will Oldham stars as an Evangelical Christian in Rick Alverson's drama. (1:34) *Roxie*. **Parental Guidance** Billy Crystal and Bette Midler star as babysitting grandparents in this family comedy. (1:36) **Rust and Bone** See "Holiday Movie Massacre." (2:00) *Embarcadero*. **This is 40** See "Holiday Movie Massacre." (2:14) *Four Star, Marina*.

ONGOING

The Hobbit: An Unexpected Journey Make no mistake: the *Lord of the Rings* trilogy represented an incredible filmmaking achievement, with well-deserved Oscars handed down after the third installment in 2003. If director Peter Jackson wanted to go one more round with J.R.R. Tolkien's beloved characters for a *Hobbit* movie, who was gonna stop him? Not so fast. This return to Middle-earth (in 3D this time) represents not one but three films — which would be self-indulgent enough even if part one didn't unspool at just under three hours, and even if Jackson hadn't decided to shoot at 48 frames per second. (I can't even begin to explain what that means from a technical standpoint, but suffice to say there's a certain amount of cinematic lushness lost when everything is rendered in insanely crystal-clear hi-def.) *Journey* begins as Bilbo Baggins (a game, funny Martin Freeman) reluctantly joins Gandalf (a weary-seeming Ian McKellan) and a gang of dwarves on their quest to reclaim their stolen homeland and treasure, battling Orcs, goblins, Gollum (Andy Serkis), and other beasties along the way. Fan-pandering happens (with characters like Cate Blanchett's icy Galadriel popping in to remind you how much you loved *LOTR*), and the story moves at a brisk enough pace, but *Journey* never transcends what came before — or in the chronology of the story, what comes after. I'm not quite ready to declare this Jackson's *Phantom Menace* (1999), but it's not an unfair comparison to make, either. (2:50) *Balboa, California, Cerrito, Marina, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Eddy) **SFBG**

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"A STUDY OF FEAR, AND TRIUMPH OVER IT." -LOS ANGELES TIMES

"EXTREMELY UNSETTLING." -INDIEWIRE

"A ROCK SOLID SLOW BURN CREEP OUT." -AIN'T IT COOL NEWS

"TERRIFYING AND FREAKY." -BLOODY DISGUSTING

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- Rob Nelson, VARIETY

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549119. SU-PERIOR COURT, 400 McAllister St, San Francisco, CA 94102. PETITION OF Rosean-na Lea Turner for change of name. TO ALL INTERESTED PERSONS: Petitioner Roseanna Lea Turner filed a petition with this court for a decree changing names as follows: Present Name: Roseanna Lea Turner. Proposed Name: Roseanna Lea Lila. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/7/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Pre-siding Judge of Supe-rior Court on Nov. 21, 2012. L#2024, Publi-ca-tion dates: Nov, 28, Dec, 5, 12, 19, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as Wine Kitchen, 507 Divisadero St. San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant com-menced business under the above-listed fictitious business name on: "not applicable." Signed by Greg Faucette. This state-ment was filed by Elsa Campos, Deputy County Clerk, on Dec. 3, 2012. L#2031. Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as ultraWriting, 680 9th Ave., Apt. B San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/30/12. Signed by Matthew Thomas. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 7, 2012. L#2035, Pub-lication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347422-00. The following is doing business as Hotel Rex, 562 Sutter St. San Francisco, CA 94102. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on Nov. 9, 2012. This statement was signed by Sean M. Mahoney, Director/Manager of DiamondRock SF Sutter Street Tenant, LLC Delaware. This statement was filed by Elsa Campos, Deputy County Clerk, on Nov. 28, 2012. L#2102; Publication Dates: Dec. 19, 26, 2012 & Jan. 2, 9, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LIC-ENSE. Date of Filing Application: Dec. 5, 2012. To Whom It May Concern: The name of the applicant is: Mason Palms, LTD. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 950 Mason St., San Francisco, CA 94108-6000. Type of Licenses Applied for: 47 - ON-SALE GENER-AL EATING PLACE; 58 - CATERER PERMIT; and 66 - CONTROLLED ACCESS CABINET PERMIT. L#2100; Publication Date: Dec19, 2012

NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Application: Nov. 2, 2012. To Whom It May Concern: The name of the applicant is: Naser J Zakout. The applicant listed above is applying to The Department of Alcoholic Bever-age Control to sell alcoholic beverages at: 522 Sutter St. San Francisco, CA 94102-1102. Type of License Applied for: 21 - OFF-SALE GENERAL. Publi-cation dates: Dec. 5, 12, 19, 2012; L#2026.

NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Application: Oct. 11, 2012. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 710 Third St., San Francisco, CA 94107-1994. Type of Licenses Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. L#2101; Publication Date: Dec19, 26 & Jan. 2, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549078. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun Lin-Song for change of name. TO ALL INTERESTED PERSONS: Petitioner Dor-is Tao Chun Lin-Song filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun Lin-Song. Proposed Name: Doris Lin Song. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L#2034, Publication dates: Dec. 12, 19, 26, 2012 and Jan. 2, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: (1) One Touch Ac-counting, (2) Nonprofit FS, (3) Organic Ac-counting, 2714 Bryant St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 0315438-00 on: 11/4/08. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): August Za-jone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an indi-vidual. Signed August Zajone. Dated: Dec. 4, 2012 by Maribel Jaldon, Deputy County Clerk. L#2033; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fic-titious business name: Books On Bikes, 1025 Hampshire St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 298442-00 on: 11/15/06. NAME AND ADDRESS OF REGISTRANTS (as shown on previous state-ment): August Za-jone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an individual. Signed August Zajone. Dated: Dec. 4, 2012 by Elsa Campos, Deputy County Clerk. L#2032; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

SUMMONS (FAMILY LAW) CASE NUMBER FD-12-777990. NOTICE TO RESPONDENT: Ngoc Anh Thi Nguyen. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Yiming Lin. You have 30 CALENDAR DAYS after this Sum-mons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or do-mestic partnership, your property, and cus-tody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding law-yers at the Cal-ifornia Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), at the California Legal Services Web site (www.lawhelpcalifor-nia.org), or by contacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SU-PERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Larry Lee at 5980 Newpark Mall Road, STE A Newark, CA 94560; 415-9714828. En-dorsed FILED, San Francisco County Superior court, on Novem-ber 6, 2012. Notice To The Person Served: You are served as an individual. Publication dates: December 12, 19, 26, 2012 and January 2, 2013; L#2027.

The Annual Report of the Burk Chung Foun-dation, 837 Washington Street, San Fran-cisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attor-ney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2012.

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DEC. 19-25, 2012

ARIES

March 21-April 19

As cheesy as it sounds, love eases the path you're on. It's the healing salve that soothes all wounds. The power of kindness and compassion will trump your troubles if you yield to it. Try to accept folks for where they're at and show them the same generosity that you'd want. Don't take differences as an affront this week.

TAURUS

April 20-May 20

There's no hope if you try to go it all alone, you need others to support you and keep you in line when need be. Lay a foundation that you can build success upon, Taurus. Watch out for ways that you alienate others this week and develop a better gauge of how much sharing you can do in a healthy way.

GEMINI

May 21-June 21

Compassion and nurturance are the best tools at your disposal this week, Twin Star. The heart wants what it wants! Strive to satisfy your emotional needs as long as you can do so without betraying any promises you've made to yourself or anyone else. Love yourself in equal parts to how you love others.

CANCER

June 22-July 22

People are wonderful and will sometimes give you presents. This holiday week of (forced) cheer you can't avoid them, but you may find yourself wanting to. Don't say "no" to people, say "yes" to yourself! Give what you can and nothing more, Cancer. Take time for yourself so you can truly show up for others.

LEO

July 23-Aug. 22

Stay in the present this week. You can't know all the answers, and that sucks when you are on a quest to decide what to bet your heart on. You don't know what the future will hold, but you can commit to staying on track for the time being. Keep steady on your chosen course and let the future reveal itself.

VIRGO

Aug. 23-Sept. 22

Don't you wish that life could be smooth sailing this week? Sadly it's not, and you may need to take inspiration from this seafaring advice -- when you get motion sickness, never focus on something too close to you; pick a far away point and focus your vision on that. It'll help you to tolerate turbulent waters.

LIBRA

Sept. 23-Oct. 22

Worry and fear can inspire "practical" thinking, but not the healthiest choices. This week you should avoid the temptation to justify your actions with the reasoning of your scarcity issues, Libra. Things are not perfect and goodness is not guaranteed, but you should still go for gold with all your heart.

SCORPIO

Oct. 23-Nov. 21

A life lived in freedom is a pleasure to live. Don't abuse your liberties, Scorpio! Become free from compulsions and self-destructive ways this week. Yield your autonomy so as to make you healthy and happy instead of comfortable yet stuck. It'll take a lot of work, but it's wholly worth it.

SAGITTARIUS

Nov. 22-Dec. 21

If you don't take responsibility for what you need how do you ever hope to get it and hold on to it? Be accountable for setting limits and clearing up miscommunications with others this week. Things might need to get complicated for a while if you are going to accommodate your needs in concert with others'.

CAPRICORN

Dec. 22-Jan. 19

You don't know what's ahead, and it may be better or worse than where you're at now, but it sure as anything won't be the same. This week you are meant to pour your very best in the things you are sure of; the folks you love, the savings account you need for your future and the goodness of your health.

AQUARIUS

Jan. 20-Feb. 18

All your worries are valid, Aquarius. The danger is that you will focus on the question "what is right?" instead of "what is right for me?" Strive to choose what you believe in instead of what you think you're supposed to so that you don't find yourself resenting your actions that were inspired by fear or obligation.

PISCES

Feb. 19-March 20

It's hard to accept the differences between you and the people you love. When you're used to being in agreement with someone it's hell a confusing to all of a sudden not get where they're coming from. This week you need to trust in the love that binds you and not get disheartened by the details.

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